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volume 11 no. 5

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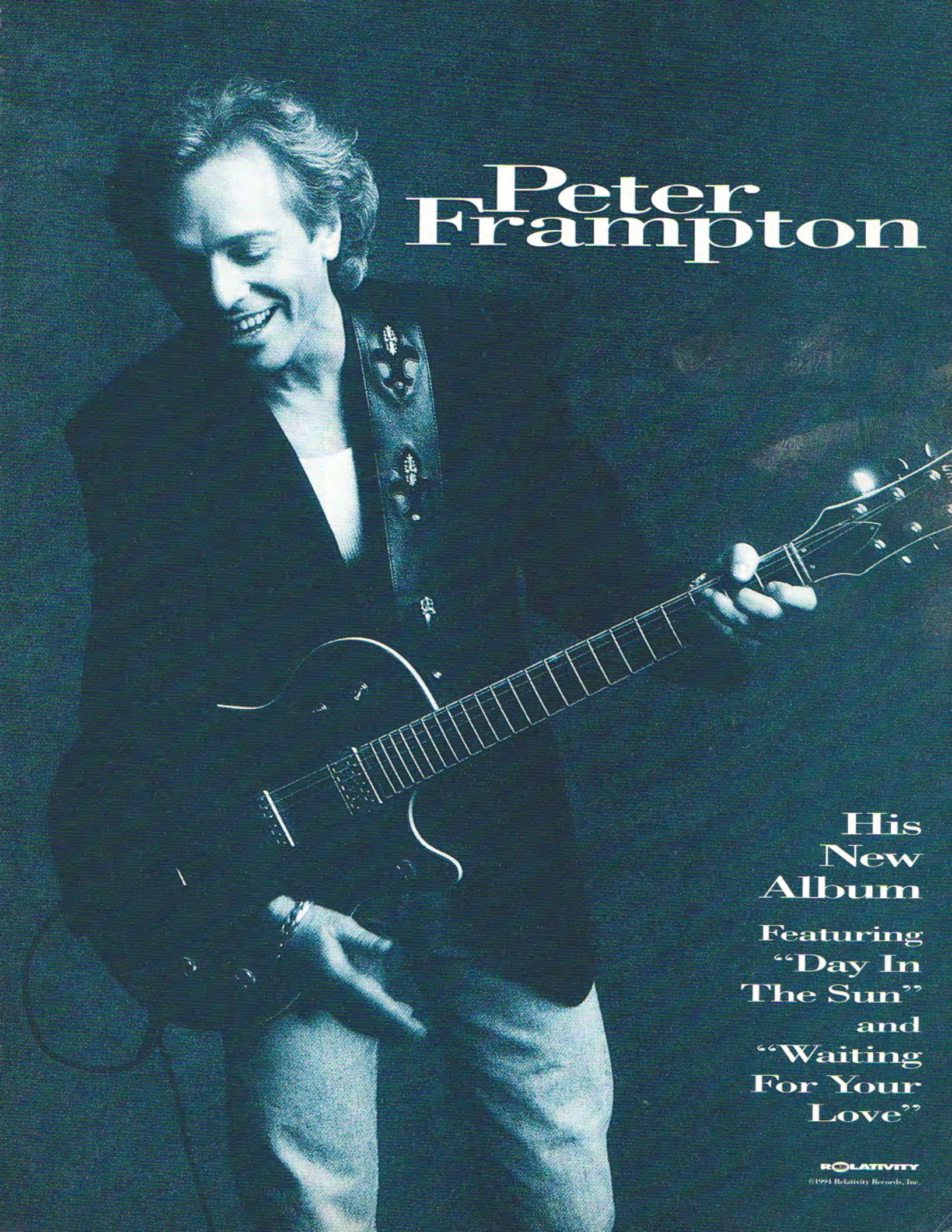
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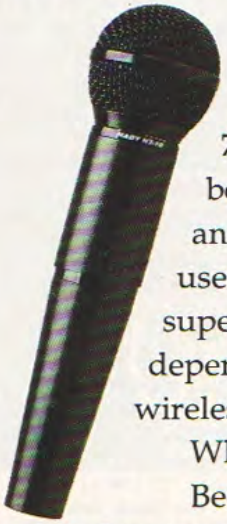

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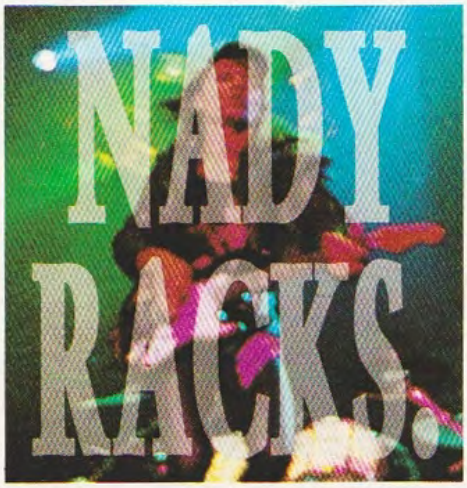


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# input

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## NO MORE NEGLECTING NAVARRO

I just wanted to thank you for your November '93 issue. I waited forever to finally see so much as Dave Navarro's name and you guys finally delivered. It's about time he was recognized alongside the "greats" like Satriani and Hammett, and this honor is well overdue. Now that he has filled the guitar slot for the Chili Peppers, who unfortunately are a bit more recognized than Jane's Addiction, you guys will give me and the rest of us Navarro fans a little more coverage of him. And for those that have never heard any of his work, just give any of the Jane's stuff a try and I assure you you won't be disappointed.

Again, thank you for the long overdue coverage. By the way, a transcription perhaps would be a great way to open people up to this music (check out "Three Days" on the *Ritual De Lo Habitual* album).

*Iran Watson*
Alworth, GA

## YOUNG INSPIRATION

I would like to thank you from the bottom of my heart for Jeff Young's "Mind Jam" column, and the whole column in general. I am a 17-year-old guitarist who has been playing for eight years. When I was 14 I bought the Megadeth *So Far, So Good...So What!* tape. When I heard the lead playing on the album my mouth dropped to my knees. It wasn't how fast he was playing or how he made his harmonics scream like a banshee; it was how much feeling he put into those solos that put me over the edge.

At that moment I knew that there was nothing I couldn't do on my fretboard. Not since 1986 when I heard James Hetfield grind out "Battery" had I been so inspired. When I heard Jeff letting his soul play lead over Mustaine's deadly rhythm, I knew that if I stopped trying to play like everyone else and just be myself I would be heard by everyone. Although I'm still working on that dream, I know what I want to hear. Jeff Young, I would like to thank you for showing me the light at the end of a tunnel that so many people get lost in and can't always find their way out of.

*Sam Foster*
Starks, LA

## MALMSTEEN WEATHERS THE STORM

I spent this past weekend in Miami with Yngwie and Amber [*who were married in December—ed.*] as their house guest, and I took the two latest issues of *Guitar* with me for them to see. They both asked me to convey to you their personal thanks for making all the information on Yngwie's side of the arrest story available to your readers (*GFTPM*, Dec'93). Yours was the only American magazine to do so, and it meant a lot to them both.

I would also like to add my thanks for your willingness to include material from our fan club newsletter in your "Street Noise" section. We continue to pick up new members who read about us in those pages.

The new album is about halfway mixed (six songs done, six to go) and what I heard was impressive. I think Yngwie's work has matured immensely over the past year and a half, and much of that depth comes from the physical and emotional pain he has experienced recently. One song, "Seventh Sign," makes the best use of Bach's fugue/counterpoint structure that Yngwie has accomplished yet. Unfortunately, "Beavis & Butt-Head" have pronounced that Yngwie's style of music "sucks," so I don't suppose the new album will receive any exposure in the U.S.—our loss, since Yngwie's popularity in Japan and Europe seems greater than ever.

Again, thanks for your interest and support.

*Anne Petty*
Director, Malmsteen's Militia
Tallahassee, FL

## INTEGRATING TECHNIQUE

This is in response to a letter printed in the November '93 issue of *GFTPM* entitled "A Bit of Ludwig Van." The letter appeals to the authority of Beethoven who, in a supposed quote, seems to disparage the exhibit of mere technique while asserting that true virtuosity lies in writing a work which is "integrated" and "in good continuity." The letter's fallacy rests in the comparison of classical musicianship to rock/blues playing. Within the context of classical music, to be merely competent the performer must acquire a level of technical mastery of the instrument that would be perceived as virtuosic in relation to the ability of the average rock/blues musician. Certain more ambitious rock and blues musicians, however, strive to acquire this degree of relative virtuosity in order that they may improve upon their art. The complacent remainder seem content to strum away in their limited capacities while telling themselves (and, unfortunately, others) that their music is of value because it contains one immeasurable and unprovable quality: feel-

*Continued on page 107*


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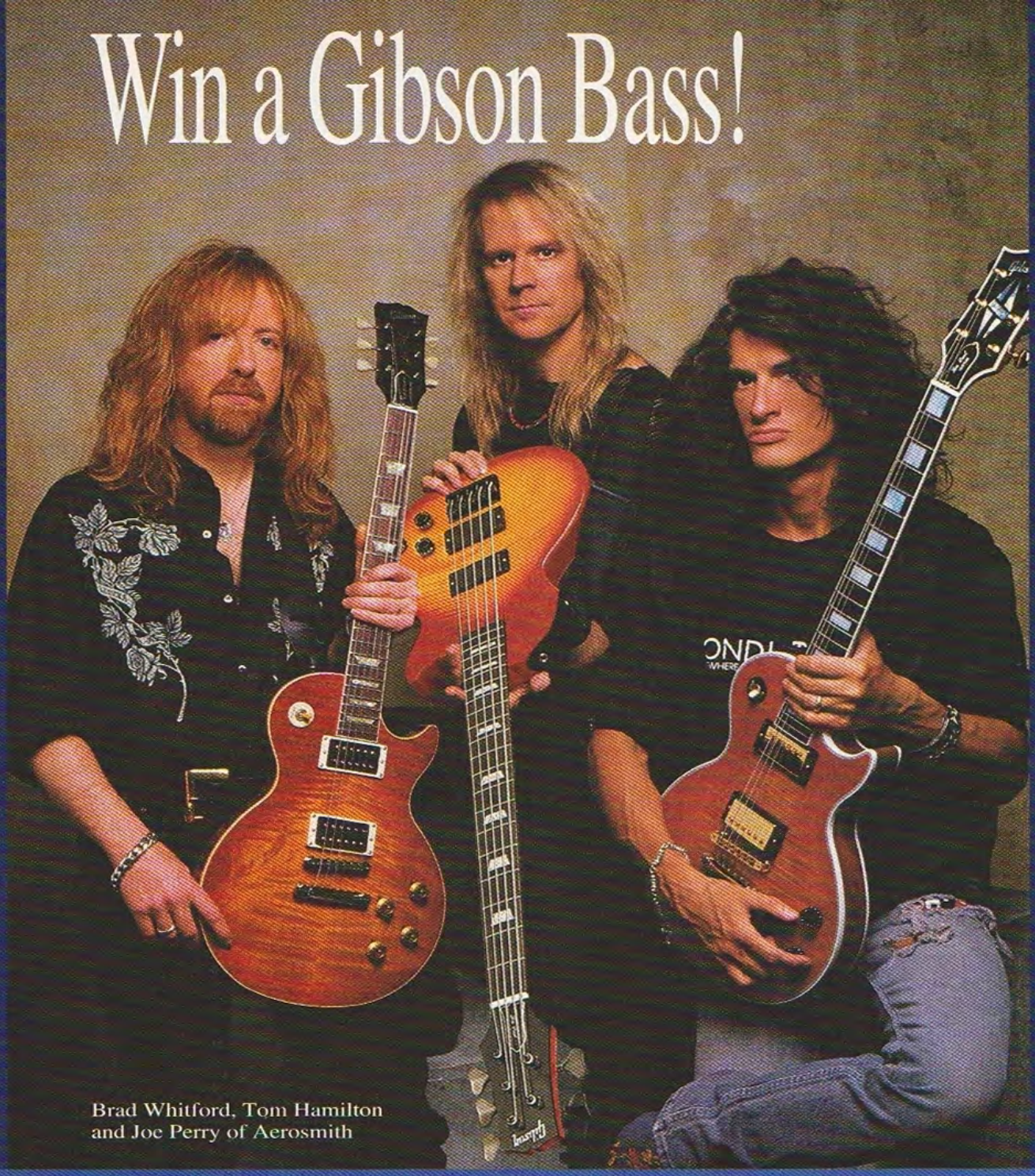

Brad Whitford, Tom Hamilton
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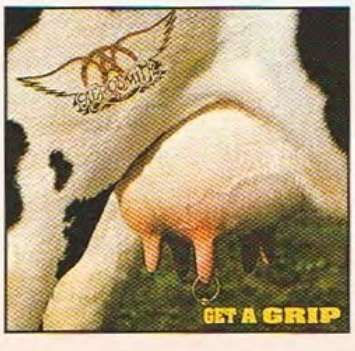


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# STREET

by lorena alexander

Jimmy takes it to the street

## OUT ON THE TILES

Hollywood's "Rock Walk" on Sunset Boulevard now bears the handprints and signature of Jimmy Page, who "cemented" his legendary status in rock music history in the presence of fellow fret masters (l-r) Dweezil Zappa, Peter Frampton, Steve Lukather and Eddie Van Halen (himself already inducted on the Walk). Page's success in The Yardbirds, Led Zeppelin and The Firm was commemorated by the induction ceremony this past December out on the "Rock Walk" in front of the Guitar Center, adding the guitarist to the roster of other musicians also honored there for career achievements which have contributed to the evolution of rock'n'roll as a universal art form, including Hendrix, Leo Fender, B.B. King and Ernie Ball.

Courtesy Rogers & Cowan, Inc.

## TEXAS ROUNDUP

Albert Collins, Joe Ely, Steve Earle, Buddy Holly and Waylon Jennings are just some of the names on the roster of classic artists included in the premier issue of *Texas City Music*, the first mail-order catalog of its kind, devoted entirely to the Lone Star State's musical heritage. In addition to listing buried treasures from the vaults of MCA, Decca, ABC and Dot Records (plus several Texas indie labels), the 28-page catalog features exclusive interviews with Doug Sahm (whose long-unavailable *Texas Rock for Country Rollers* is just one of the rare albums and reissues found here) and Joe Ely. There's extensive discographical information provided on the recording history of each artist, plus Chet Flippo's essay on Texas music. From rock'n'roll and honky-tonk to jump blues, Western swing and country, *Texas City Music* offers Texas' finest. Call the toll-free 1-800-4-TX-TUNE (1-800-489-8863) for a free copy. A special introductory 14-song sampler for $9.98 (plus $4 shipping/handling) can also be ordered by phone or by mail: *Texas City Music*, 507 Maple Leaf Drive, Nashville, TN 37210.

Courtesy MCA Records

# NOISE

## don't forget the motor city

Ken Settle

### Greg Dulli & Martha Reeves

**Detroit-born Motown singing star Martha Reeves (of Vandellas fame with '60s hits "Quicksand," "Nowhere To Run," "Dancin' in the Streets," "I'm Ready for Love" and "Jimmy Mack") joined The Afghan Whigs on stage during the band's recent appearance in her hometown. Singer/songwriter/guitarist Greg Dulli (who produced *Gentleman*, his band's major label debut in '93) acknowledges owing a debt to the influence of the Motown Sound—and Ms. Reeves in particular—and when the two crossed paths in Cincinnati (Whigs' home turf), Dulli vowed to invite her up for a song or two when The Afghan Whigs got to Detroit. A gentleman of his word, the debonair Dulli and Reeves performed the Vandellas classic "Heat Wave" and covered a Marvin Gaye tune as well, an appropriate choice as Martha Reeves got her start working as an in-house session singer for Motown, doing backup vocals on several Gaye recordings. Dulli's vocals will be used for the John Lennon role in the forthcoming Gramercy film *Backbeat* about "fifth Beatle" Stu Sutcliffe.**

## WELCOME TO THE CLUB

Hunter-Byrd jam

Courtesy Laura Kaufman PR

Now that they've successfully toured Europe together, Ian Hunter and guitarist Ricky Byrd (ex-Joan Jett & The Blackhearts) plan to collaborate further on some songwriting, which may lead to more shows (this time for U.S. audiences), although Byrd continues performing with his own band, Byrdman. Reminiscent of Hunter's often magical partnership with the late Mick Ronson, the duo thrilled a cheering, packed house at The Grand in NYC when they jammed at a recent Michael Monroe show there. Club-goers were treated to the Hunter/Mott The Hoople staples "All the Young Dudes," "Roll Away the Stone" and "Once Bitten Twice Shy."

Marc Baptiste/Courtesy NLM PR

# Tens O' FUN

**Texas punk popsters Funland are so cool that underground comic artist/writer Peter Bagge (the man behind the outrageous quarterly *Hate*) did the cover art for the band's '93 debut EP *Sweetness*. Even cooler, guitarist Clark Vogeler and guitarist/vocalist Peter Schmidt took the "Street Noise" challenge and jotted down their "10 Most Incredible Moments in the History of Guitar" and "Top 10 Guitar Groups of All Time," respectively.**

Top 10 Guitar Groups of all time that I could think of. Peter Schmidt (Funland)

No Particular Order

1. Flaming Lips - noise annoys... but who cares.
2. Neil Young & Crazy Horse - one note
3. Buck Owens & the Buckaroos - "Live at Carnegie Hall" from 1966. Pure Rawk!
4. The Clash - for remembering that the song comes before the solo (or the ideology)
5. Echo & the Bunnymen - ~~Congton~~ Will Sergeant reinvented the guitar for the 1st 4 albums.
6. Ed Hall - Punk Zappa?
7. My Bloody Valentine - despite spending way too much time and money they still make Killer records.
8. Jesus Lizard - "Pastoral" nuff said.
9. Queen - the tone
10. Psychedelic Furs - the first wall of sound that I ran into.

Clark Vogeler's Ten Most Incredible Moments in History of Guitar

| | Band | Song | Moment |
|---|---|---|---|
| 1. | Slayer | South of Heaven | 2nd solo |
| 2. | Pixies | Vamos | Noise Solo |
| 3. | Dinosaur Jr. | Raisans | Solo |
| 4. | Spacemen 3 | Dreamweapon | Last 32 minutes |
| 5. | Pavement | Trigger Cut | Entire Song |
| 6. | Afghan Whigs | Retarded | Intro |
| 7. | Daisy Chainsaw | Dog with Sharper teeth | Entire Song |
| 8. | Bedhead | Bedside Table | Instrumental Break |
| 9. | Eagles | Hotel California | dual Action guitar solo |
| 10. | Superchunk | Precision Auto | Break (spiritually, solid state-like feedback) |

## get the picture?

When frontman Udo Dirkschneider left Accept a few years back, the German metal band's future looked dim. Guitarist Wolf Hoffmann decided to look at things through the lens of a camera during the breakup, concentrating on the art of photography (his first love) in the absence of an outlet for his six-stringed tendencies. In addition to their home in Germany, Hoffmann and his wife own a house in Vermont, site for this shot from Wolf's personal portfolio. Once a fervid letter-writing campaign by diehard Accept fans pulled the group back together last year, they hit the road for a brief tour, after which they returned to Germany and began recording a new album (due by summer) for their own CMC International label. CMC also has re-released the band's *Balls to the Wall* album. As for Hoffmann's photography, it remains a pastime passion and something he eventually might like to pursue as a livelihood, but with Accept's career newly reactivated, both Wolf and fans will have to wait and see what develops.

Wolf Hoffmann/ Courtesy Laura Kaufman PR

**A Hoffmann original**

# BITE THIS

The Bis-quits

M. Gomez/Courtesy Dassinger Creative Services

The Bis-quits (pronounced "biskits") create songs that lightly tease with lyrical winks and smiles ("Anal All Day," "Yo Yo Ma"), weaving telling little vignettes ("Betty Was Black," "Cold Wind") on their self-titled Oh Boy Records release, a debut album blessed by the voices of experience: slices of Humble Pie barroom blues ("Blues & Wine"), prickly slide guitar romps ("76 Bis-quits") and rave-ups ala Georgia Satellites ("Tennessee Valley Girl"), and a rag-tag pop'n'roll revelry ("Tommy's On His Own Now") that would make Paul Westerberg sing along. "You shouldn't have to justify having different kinds of songs," says lead singer/guitarist Will Kimbrough (formerly of Will & The Bushmen). "It's like when people hear a rockabilly lick and they go, 'Oh, that's so shallow.' But it's only shallow if you don't know where it comes from."

According to singer/guitarist Tommy Womack, "We're gonna make music that explores everything that's in us—from Chuck Berry to the Sex Pistols—and at least it's going to be our music." As drummer Tommy Meyer puts it, "Most people have all different tastes like we do. Hopefully, the people who make all those tapes at home that have a little of this and some of that will treat our album like something they would've put together. That would be the ultimate compliment." So how would these undefinably diverse Nashville rockers define rock'n'roll?

Mike Grimes (bass/vocals): A 12-pack and my records. Ain't nothing better.

Tommy Womack: It's stupid magic.

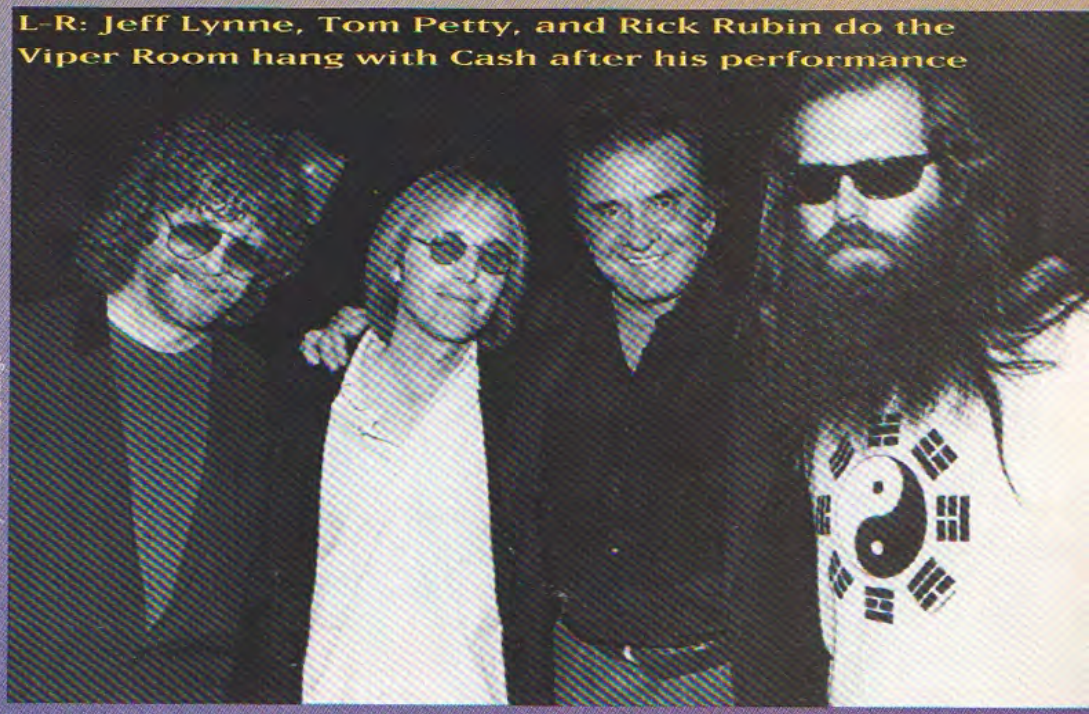
Tommy Meyer: Fuck you and a feeling—euphoria—and fuck you.

Will Kimbrough: Rock music that's a huge thing isn't rock'n'roll. Rock'n'roll is separate; it's got energy. Chuck Berry is rock'n'roll. Ray Davies is rock'n'roll. And a lot of what you hear on country radio today, believe it or not, is rock'n'roll. It's a sound and an attitude, more than anything—and it's what we play best.

## CASH on delivery

The *original* man in black (as Glenn Danzig refers to him), Johnny Cash, was the man of the hour—literally—when he took the stage at L.A.'s Viper Room on Sunset Boulevard for a surprise acoustic set that went on far longer than the half-dozen or so songs he'd intended. The audience just wouldn't hear of it, reluctant to let Cash leave the stage. On hand for the show were Henry Rollins, Red Hot Chili Peppers Chad Smith, Dave Navarro and Flea, Graham Nash, Dwight Yoakam, actors Sean Penn, Pierce Brosnan, Randy Quaid, and actresses Rosanna Arquette, Juliette Lewis and Shannen Dougherty, who were among those in attendance singing along to "Folsom Prison Blues" and "I Walk the Line." Cash was in town working on his American Recordings debut with producer Rick Rubin. Incidentally, the album may include a Glenn Danzig-penned tune for J.C.

L-R: Jeff Lynne, Tom Petty, and Rick Rubin do the Viper Room hang with Cash after his performance



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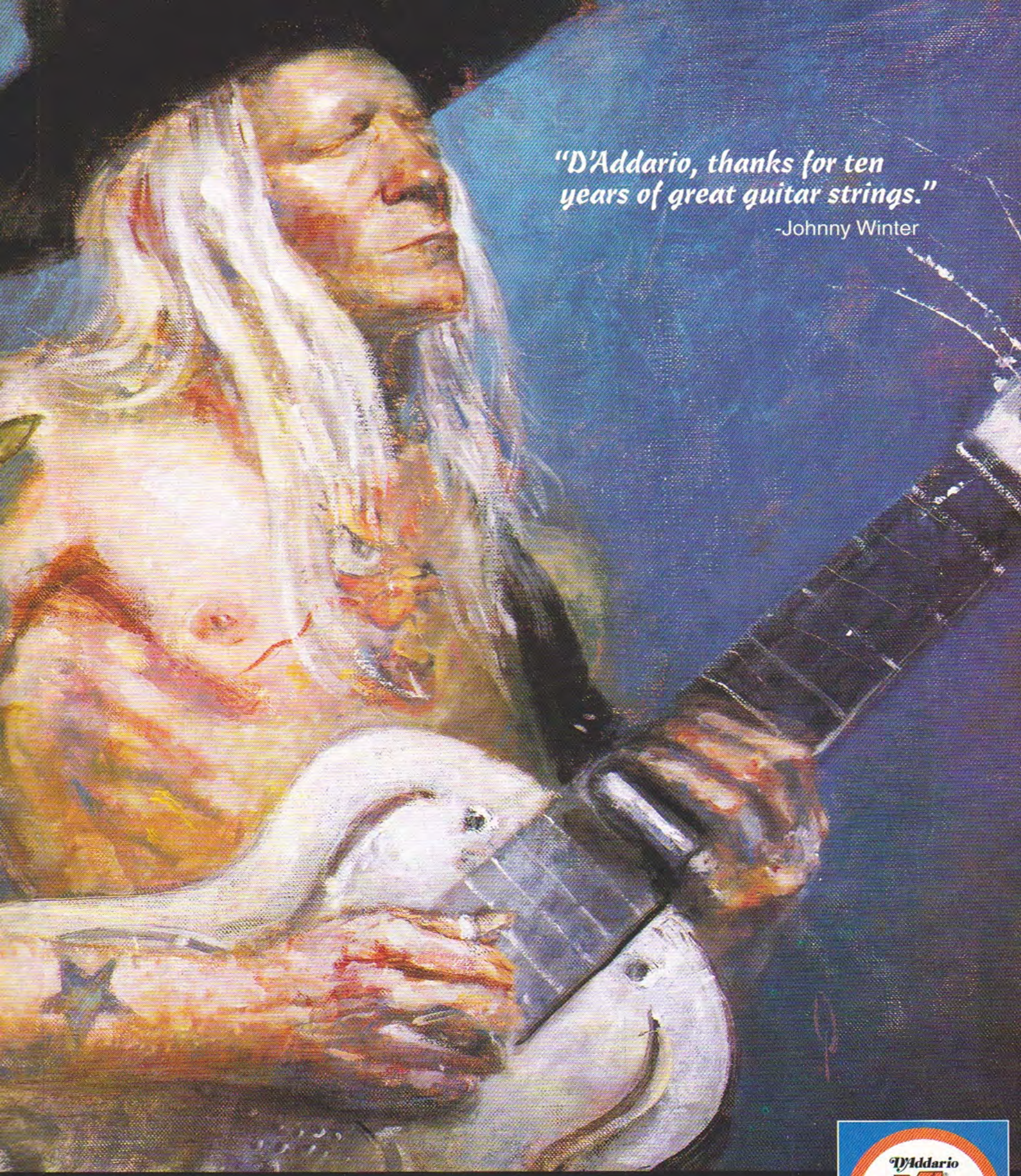


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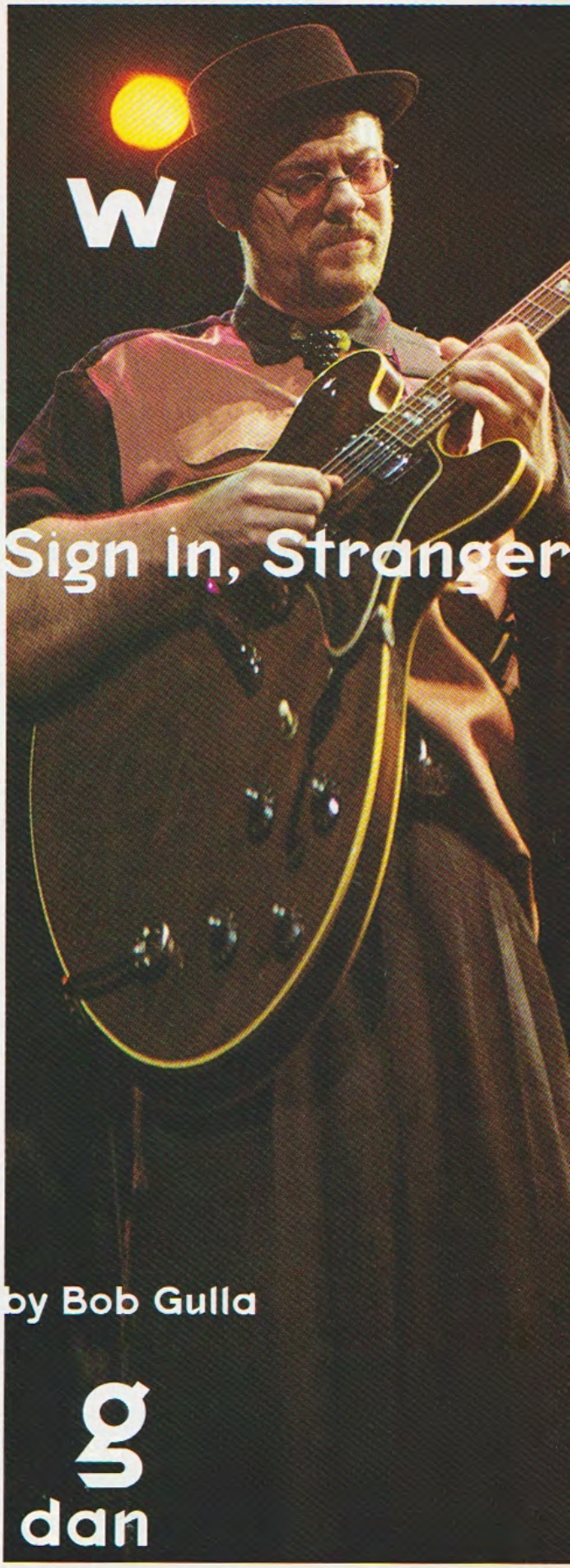
# drew zing

## Sign in, Stranger

by Bob Gulla



John Atashian

You've toiled around New York City as a hired gun on guitar for a few too many years now. You've played some "name" gigs but not many; not enough. You've done decent time with crack Big Apple bar bands and random singer/songwriters but it hasn't taken you anywhere. People around town know your face because you can play; it's easy to remember a hot-shot guitar slinger. Most people seem surprised that you've never gone beyond the local scene. Some say you're a "fixture," but you don't really like being called that. So you start wondering: When's it gonna break for me? When's shit gonna happen? Then, one day, it does. Just when you thought it never would, it happens. You get the call. When guitarist Drew Zing was called, on the other end was Donald Fagen, the wise, Oz-like wizard who pulled the brilliant strings behind Steely Dan.

As it turns out, Fagen had checked in on Zing at a recent gig and liked the guitarist enough to recruit him for 1993's national tour with his Steely Dan band reincarnation. *Yikes!* Zing pinched himself to make sure he was awake. Playing lead guitar in front of Walter Becker, Donald Fagen and thousands of screaming fans a night? Things like this don't happen to many people.

"It was an honor to be called for the gig," Zing admits. "Really, it was the gig of a lifetime." Especially for someone like Zing, who had paid more dues schlepping around the New York guitar scene than just about anybody. "Unless you have your own career happening, or have enough of a name, not much happens for guitarists in the City," he admits. Before the Steely Dan tour he had worked with Shawn Colvin and marquee Soviet rocker Boris Grebenshikov. "You can do club dates, or commercial jingles. But a lot of really great musicians end up doing weddings."

After getting the nod from Fagen, Zing boned up. "I felt I had to be as prepared as I possibly could. One of the ways I learned to play guitar in the first place was listening to those old Steely Dan records. All those songs, all those guitarists are so deeply embedded in my subconscious—Larry Carlton, Elliot Randall, Jeff 'Skunk' Baxter...." The names roll off his tongue with awe and reverence.

Now Zing can proudly tack his own name to the end of that distinguished list. Hard work and perseverance have paid off the guitarist handsomely in prestige and, we'd imagine, money. Yet instead of letting it go to his head, Zing's recent success has helped him establish even more exemplary work habits.

"I transcribe a lot of solos—Robben Ford, John Scofield, Hiram Bullock, Buzzy Feiten. And I think it refreshes my vocabulary. The way I look at guitar playing is that it's like a language, and when I play a solo I'm basically using a bunch of sentences that make up part of my vocabulary. On guitar a sentence might be a three- or four-bar phrase." He pauses, quietly. "When we talk, we don't think about every word we say, we think about the idea we want to express."

Zing credits Buzzy Feiten, one of the original guitarists to meld a blues approach with jazz harmonics, above all

*Continued on page 168*

# zing of steely dan

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# Fudge Tunnel

## Sabbath Shaken Not Stirred

Alex Newport does not want to "piss anybody off" or "step on anybody's preconceived notions." But the guitarist is quick to point out that Fudge Tunnel in the flesh is far from the wild and wooly beast that is Fudge Tunnel the band.

"We're not the typical rock band," says Newport, who with bassist David Ryley and drummer Adrian Parkin forms the kick of the band. "Two of us are married and the other is engaged and living with his girlfriend. We don't party or do hard drugs and we're not interested in groupies, chicks or anything that goes along with that rock'n'roll bullshit."

But being above all the fun stuff has not translated into weak records. Quite the contrary, for *Creep Diets*, the band's latest disc (and the first as part of an Earache/Columbia Records distribution deal), shows that Fudge Tunnel, musically, does know how to get into trouble. The album is prime, primitive stuff: fat power chords that are right-on Sabbath (circa *Vol. 4* and *Sabbath Bloody Sabbath*) with a tonal underpinning of grunge but not obviously so. The songs, heavy metal shots to the schnozz like "Tipper Gore" and "Ten Percent," survive vocals way down in the mix to be socially and politically hip in a wry, humorous way. Newport's playing is the main attraction on all cuts, and while his bludgeon slips and slides easily through the bottom, it is not so much original or innovative as it is subtle manipulation.

"My approach to playing is to take influences and develop them," says the guitarist, whose arsenal bears names like Charvel and Dean Markley. "I never just copy anything. I just like to take an idea and work it a little bit. I don't have a particular style. Most of it is just power chords, simple, two-finger stuff with the guitar tuned down a step."

But while simple, Newport claims that *Creep Diets* (which he produced) does represent a step forward guitar-wise.

"With our first LP [*Hate Songs in E Minor*] it was like 'Let's come up with the heaviest guitar sound in the world and if a bit comes up and we don't know what to do, we'll just layer on five more guitar parts,'" he explains. "With *Creep Diets* it was like 'What are we going to do now?' We could have added another five guitar parts but there was no point. So we decided that the way to go was to strip down the overdubs and do away with a lot of the reverb. What we were left with was just the sound of the amps and drums; a very live sound."

And a sound that often complicates interviewers' lives when they're trying to set the record straight. "We do a lot of interviews where they start out by saying, 'Well, you've been together a year, *Creep Diets* is your first album and you're from Seattle.' They're usually shocked to find that we've been together for five years, that *Creep Diets* is not our first album and that we're from England."

Nottingham, England to be exact, where in 1989 Fudge Tunnel became the darlings of the British pop press with the Pigboy label singles "Sex Mammoth" and "Sweet Sound of Excess." A one-off tour of England led the crude sonic odyssey to *Hate Songs in E Minor*, which included crushing cover versions of Cream's "Sunshine of Your Love" and "Cat Scratch Fever" by Ted Nugent. "A joke," says Newport of those covers, "that unfortunately nobody got."

Less of a joke to Newport have been the growing pains the band is suffering in their association with Columbia. "Don't get me wrong. They're doing a lot for us and we appreciate their efforts. It's just that there's compromises that have to be made now that we didn't have to make before, and sometimes we look around and discover that some of the artistic control is slipping away. There's always compromises and those compromises can be a pain in the ass."

Newport, however, concedes that Fudge Tunnel's attitude—more oriented to art than commerce—can't be making it easy for Columbia.

"We're not into this to make big money and ship a lot of units," he says of Fudge Tunnel's puritanical ethic. "We have the right intentions and are probably a lot purer than most bands making this kind of music. I don't particularly want to sell a million albums. The thought of being famous and being recognized in the streets is scary to me. We have no desire to be successful as far as MTV and the charts are concerned.

"Success for us is making a good record and having people appreciate it for what it is. When it comes to the music, we have only the right intentions."

**by Marc Shapiro**

Kristin Callahan

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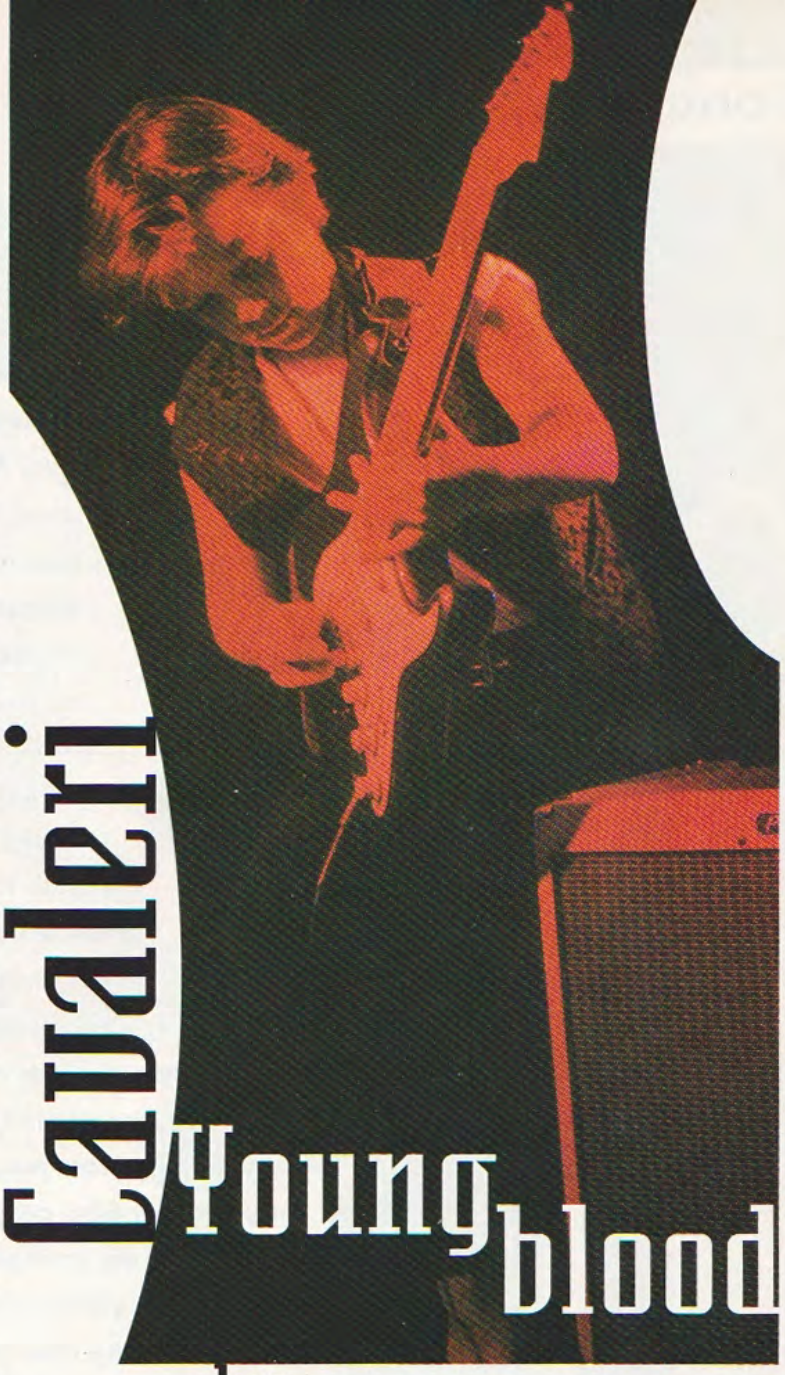
# Nathan Cavaleri • Young blood

by John Stix



There are plenty of guitar wunderkinds who learn to mimic the hot moves when they are just out of diapers. Youngsters aping chops is impressive, but not necessarily musical. As Jeff Beck says, "Authentic talent is ingrained in the blood." The ability to fit in perfectly (i.e., play the silence as well as the music) with Booker T. and the MG's after one rehearsal is a God-given gift of the seasoned musician, not a talent usually running through the veins of an 11 year old! Witness young Nathan Cavaleri from Australia. Make room McRocklin, move over Smokin' Joe—there's a new kid in town.

The 11-year-old prodigy has jammed with Mark Knopfler and Booker T. and showed them both that he knows exactly what to leave out and when to push the strings for all their worth. "I've overplayed a few times," says Nathan while sucking on a sour candy. "Sometimes when I got up on stage to improvise I don't know how it came into my mind to play too much. But when I got off stage I realized it wasn't really good like that."

He's been working on getting good since he heard his first guitar at age two. The following year he started playing, and then, "At four years old I just got the hang and started getting better and better. At five I just went on. My dad [Frank] got me playing; he was my guitar teacher. I played along with records by Robben Ford, Albert Collins, B.B. King, Albert King, Freddie King, and Roy Buchanan. But there's only two main guitarists—Stevie Ray Vaughan and Robben Ford. They're my best guitarists," he says. "Now, I really like [Ford's] *Blue Line* but *Talk to Your Daughter* is also great. Everyone really picks things up from everyone. Now I have a jazz teacher, Brian Coffin, to put a few jazzy things into my guitar playing. Because he's into jazz I really came to like that style mixed with blues like Robben Ford. Brian also helped make my fingers stronger. If it weren't for this teacher I've got and my dad I wouldn't be as good as where I am now."

Nathan has been winning the attention—and hearts—of TV audiences tuned into *Entertainment Tonight*, *Inside Edition* and CNN, all of which have featured him in recent segments, introducing not only a remarkable talent from the land down under but making it easy to agree with Jeff "Skunk" Baxter's comment that "Nathan's got so much heart." The kid's a charmer—and wise beyond his years. "I practice a lot," he assures, "because if you want something you've got to earn it. You've got to practice for it. Then when you practice you've always got your goal at the end. My goal when I practiced was to jam with Mark Knopfler. It was only a wish."

A wish that did came true when, at the age of six, Nathan was in the hospital, diagnosed with leukemia, and nobody was sure what would happen to him. The Starlight Foundation's "Make A Wish" program asked him to make three wishes. "I put Mark Knopfler first, a motorbike second and Disneyland third," he recounts. "Unfortunately I didn't get a motorbike, but Disney World and Mark Knopfler came true. We flew over to London [to meet] Mark Knopfler and coming back we stopped in America for three days and went to Disney World. Then people heard about me from television and they started telling people about me and all these different TV programs wanted me to speak on television. It kept on going from there." [*Nathan's illness has been in remission, we're happy to report—ed.*]

He recorded an album entitled *Jammin' with the Cats* (not being released in the U.S.) which features Australian stars Jimmy Barnes, Johnny Diesel, and Tommy Emmanuel, along with a cover of Cream's "White Room." For Nathan the most surprising thing about recording was "just to see all the buttons you push on the mixers! There were a lot of complete takes," he notes. "To start with, you've got to do a whole song, then you do another [take of it] and another one. When you've got about five or six you pick the bits that you really like and you can join them all up and it comes out a good song. It took a lot of takes—millions of takes. My favorite song is called 'Josh's Boogie.' Josh is my brother."

One final question: Where would Nathan like to be five years from now? "To be the best guitarist in the world," he says. "Maybe that's everybody's wish." ●

Courtesy Peavey Electronics

# Concrete Blonde's Big Kahuna JAMES MANKEY

by BOB GULLA

if musical aptitude does indeed get passed on genetically from generation to generation, well, the Mankey family brings new meaning to the expression "in the blood." Musically, Jim Mankey of Concrete Blonde fame is the most visible member of the Mankey clan. He tries to explain his family's musical affinities: "My Dad played guitar and piano, my Mom played piano, my brother Earl plays guitar and produces, my younger brother Gary plays guitar, and my Uncle Merle was the bass player for the guy who sang 'Blue Velvet.' it's weird." As we lunch at a Manhattan hotel, Jim stabs at a few funny-looking, curlicue greens in his salad and holds them on his fork while he reminisces. He speaks slowly, in low, deep tones. "We have an old tape of a family get-together with Dad, Earl and me playing 'Pipeline.' Yeah, i remember Earl letting me use his guitar in the afternoons while he went to work, so i'd open up a Beatles book or a Chet Atkins songbook and just play."

Whether it was genetics or simply pennies from heaven, Mankey's professional career started at the promising age of 17 when he recorded as a guitarist for Sparks, with Todd Rundgren producing. Since then Mankey has gone through a series of peaks and valleys as a rock'n'roller. "Like every other musician out there, i had a problem getting up every day. i used to say, 'Sheesh, what a waste my life is.'" it's obvious to both of us that those days are over. Mankey's eight-year run in Concrete Blonde is the Big Kahuna, and their recent *Mexican Moon* is the highest swell of his career. A narrow, crinkly smile

*Continued on page 176*

Robn Kaplan/London Features

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# The Music of Jimmy Page &Led Zeppelin

Ross Halfin/Photofeatures

***"I used to be mad at my school, now I can't complain."* —The Beatles**

The words to this Lennon/McCartney tune fit well with this past year's Readers' Poll winner for "Getting Better All the Time." Jimmy Page may have spent some years trying to distance himself from Zeppelin (witness The Firm and *Outrider*), but no longer. With his personal involvement in remastering the entire Zeppelin catalog in two extensive boxed sets and the Zep overtones on *Coverdale/Page*, he has acknowledged the depth and debt that contemporary rock owes to the Led Zeppelin school. It may have taken Page a while to recognize it, but, as this issue's "Listening Room" shows, rock guitarists from backgrounds of all kinds have few complaints about the man's musical legacy.

by john stix

## "Over the Hills and Far Away"

***Houses of the Holy***
**Led Zeppelin**
**(Atlantic)**

**TOM KEIFER (Cinderella):** What I always loved about that song was how it starts off acoustically and then kicks in. It's that contrast of acoustic to electric. We did a bit of that with "Bad Seamstress Blues" and "Falling Apart at the Seams" [both from *Long Cold Winter*]. This was probably the first time I heard this kind of thing. I went *"Whooah!"* Led Zeppelin were very clever in their arrangements. That's kind of what

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gave them their sound. They made me want to play.

## "Four Sticks"

**[Untitled]**
**(known as *The Runes Album, Zoso* or *IV*)**
**Led Zeppelin**
**(Atlantic)**

NICK POLLOCK (My Sister's Machine): Jimmy Page is a god. He is one of the most tactful guitar players and writers. Tactful means he knows when to play and when not to play. And how to put the pieces all together. It's not real bravado; he can play soft stuff. He knows how to make a song really heavy without it being so distorted. I think that's incredible because none of us contemporary folks who play hard rock can really do that like he did. This is like any other Zeppelin song—it's a great song. He's got a cool, "rambling along" feel for most of it and he breaks it up with that big release, which is nice. It's real dreamy. A lot of the songs are. They remind me of a lot of the good dreams that I'll have sometimes.

OWEN WRIGHT (My Sister's Machine): Guitar-wise, Jimmy Page is awesome. Especially in this song there are a lot of different guitar things going on in certain parts. In one part of the song I think he is using a mandolin. He knows how to play just the right part and [use] the right guitar tone. The guy has thought it out and he's brilliant. Also on this song the rhythms are killer. Every Zeppelin song is its own little story, and there's not one Zeppelin song that sounds like another one. They are each their own little unit, their own little world, their own little story. That's awesome.

## "Stairway to Heaven"

**[Untitled]**
**Led Zeppelin**
**(Atlantic)**

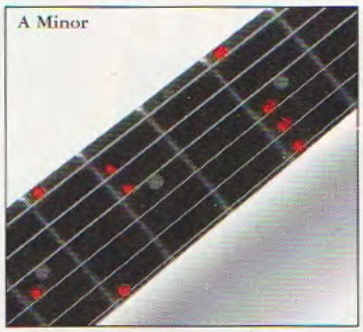
ADRIAN BELEW: It's a classic masterpiece. People make fun of the song now because it's been done over so much and has been played so much, but really it's a wonderfully written song and a great performance. Great guitar stuff all the way through. Listen to the way it builds up and develops. The arrangement develops from the quiet beginning into the whole, full, Led Zep shebang. Then you've got the great, long, extended guitar solo that is classic Jimmy Page. I think of him as being one of the guitar players who has done so many different things. He's tried so many different areas. He is a little hard to pinpoint. I've always liked his use of tunings. He has a mastery of unusual guitar sounds. In one record you probably hear 50 different guitar sounds. What strikes me about "Stairway" immediately is his use of guitar tones. It starts with a beautiful, tender acoustic guitar and goes to the great-sounding 12-string. You don't get a better-sounding 12-string than that. Then you have the classic guitar solo of all time. That's the thing I like about Jimmy Page; he can actually play those guitar solos that people want to learn note-for-note and do. Other people can even sing them back to you. That's what's so nice about it. The song itself has been overplayed, so people are sick to death of it. But when you look at the song it's a great development; the way the song patiently plays itself out and develops [with] the whole band. It's really well written. He tends to use a lot of chords that have a very nice sound to them. They are not just D and G.

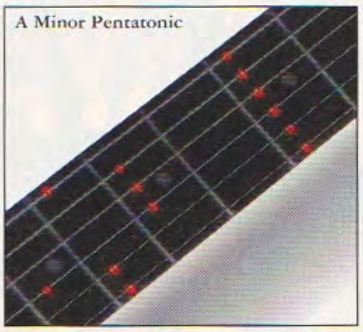
## "The Ocean"

***Houses of the Holy***
**Led Zeppelin**
**(Atlantic)**

JOHN CHRIST (Danzig): It's a song I've listened to a million times. Starting

➥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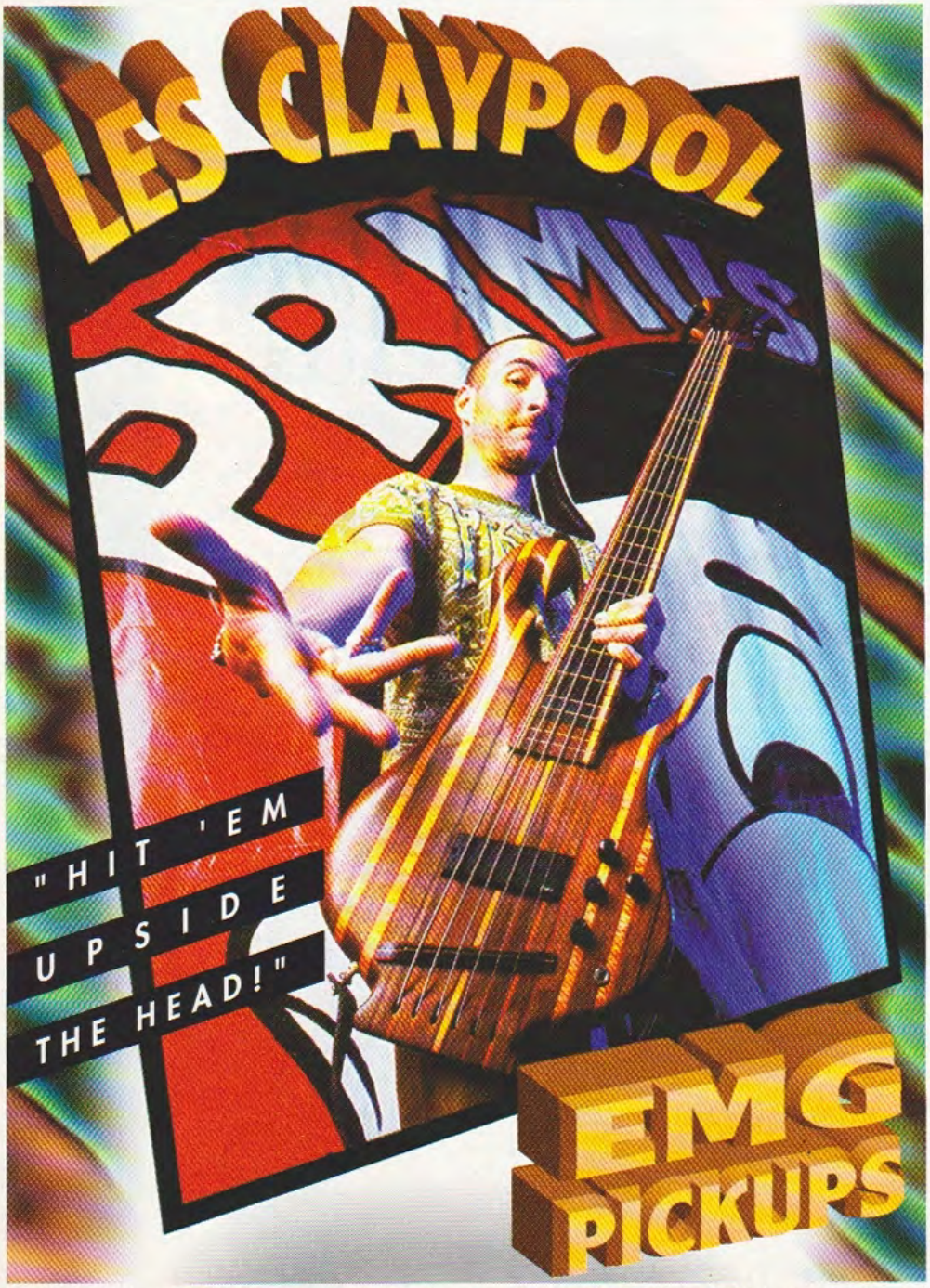
out, back in the basements, it was one of those songs that everybody knew and had to learn how to play because of the syncopated parts. When I go back and listen to old Zeppelin songs it strikes me as strange or odd because the way they recorded and mixed is so much different than people do today. They started a lot of things. Listen to the panning of the guitars, for instance; the rhythm track is way over to the left, vocals are all over the place, drums are straight up in the center like a lot of people do. But those old Gibson guitar sounds and Vox amps are all clean with a funky little edge to them. It's like they were pushing the amps, trying to get something out of them that they just couldn't get, so they settled with it anyway.

When I take the parts apart [the arrangement] seemed casual. They got together and layered some stuff on top of it. Did you ever notice that in the first solo a telephone rings in the background? A telephone rings twice. I started wondering, "Where the hell did that phone come from? Did they put it in there or was something being recorded and somebody called?" It rang twice and obviously somebody picked it up while he was playing the solo. Was he sitting in the control room or was there a phone near a microphone? It was one of these weird things that they left in there. When I listen to that old stuff I know that now you can get production perfect—perfect edits and everything. He's tracking two guitars, one on one side and one on the other. It's like the durations are never the same on any instrument. One is always longer than the other one. You hear them cut off. You hear a loud punch here and there. Just being in the studio the last two years and working at home I'm always focusing in on the technical side of recording these days, so I notice little things. I go back and start listening to more of their songs and, man, there's stuff like this all over the place. But it didn't affect the outcome of the song. I'm more focused on it now. When I was a kid all I listened to was the guitar parts. I didn't care about what the vocals or bass were doing. It was just the lead guitar and the drums. This song still holds up. I listen to it now and hear certain things that I'd forgotten about. I still like the descending harmonized guitar lines at the end. The drum fills are the classic snare drum fills and those huge [John] Bonham cymbals. They are still everywhere. I still like it a lot.

I was thinking about old songs like "The Ocean" and "Black Dog," songs that we all did in the clubs when we were starting out. When you went to jam sessions at somebody's party they were like, "What Zeppelin do you know?" "The Ocean" was one of the songs that always came up. Nobody played "Stairway" because they were so tired of it, even 10 years ago. "The Ocean" was always a good one. Drummers like to play it. Most guitar players still know it.



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## "Immigrant Song"

***Led Zeppelin III***

**(Atlantic)**

ALEX SKOLNICK: You picked my favorite Zeppelin song. It's their heaviest song and I love the vocal melody with the flatted fifth. It's probably been a bigger influence on my material than any other song. You can hear it in the Testament song "Sins of Omission" as well as some newer material I'm writing. It's not really the composition. It doesn't have the huge chorus that some songs have but the riff and the melody combined are very memorable. It's got a groove that hooks you as well as any chorus could.

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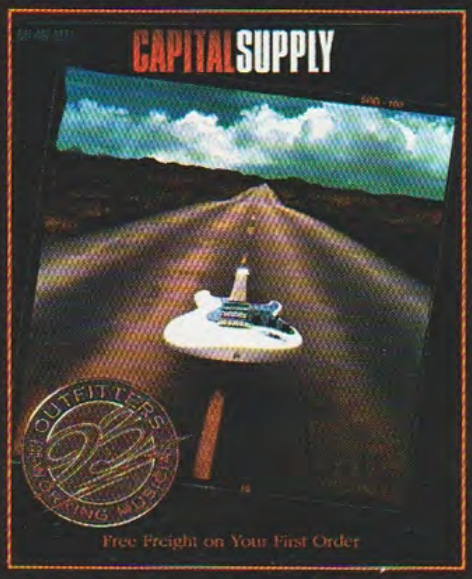


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## "Gallow's Pole"

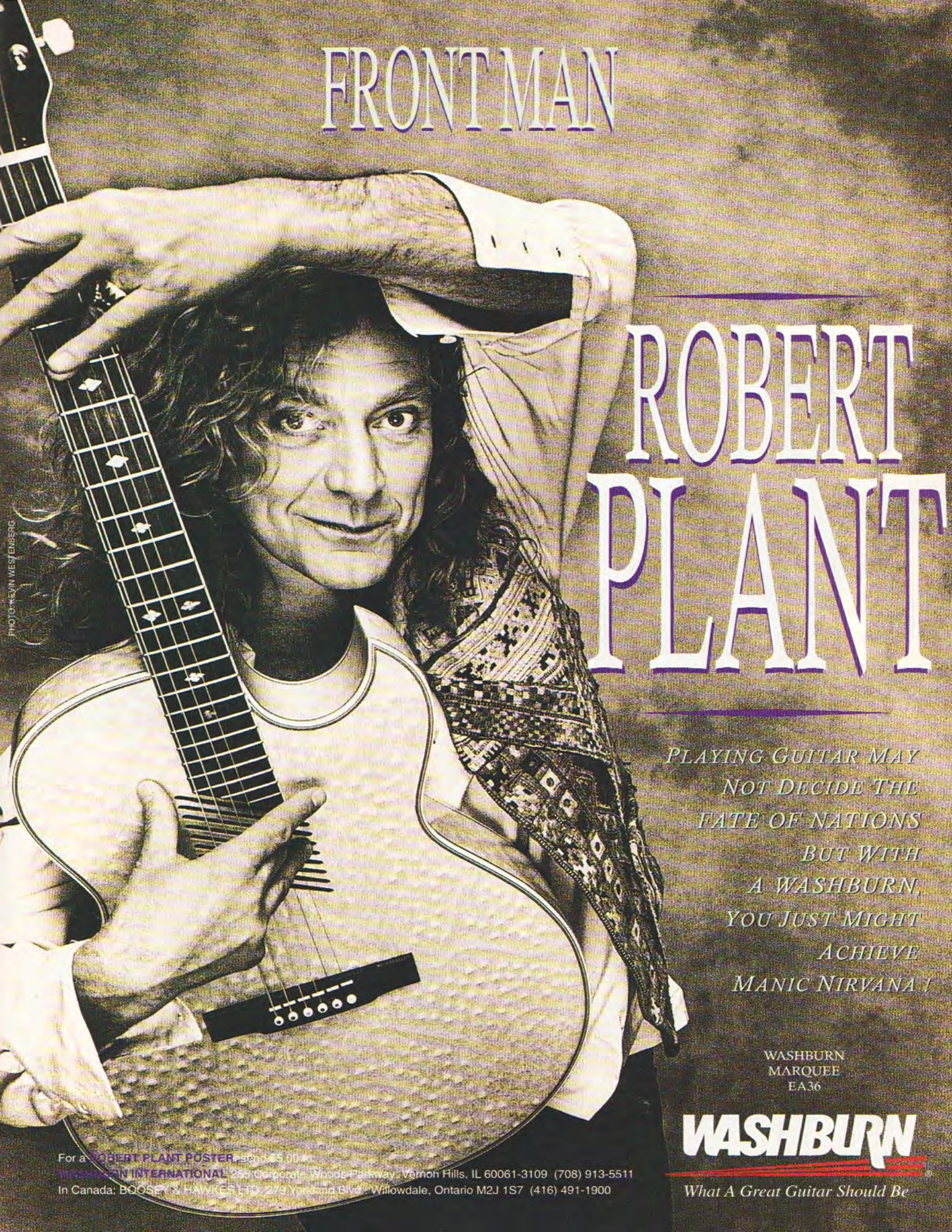
***Led Zeppelin III***
**(Atlantic)**

**DAVE "SNAKE" SABO (Skid Row):** I'm glad we listened to this because this was the first record I was exposed to when I was growing up. I have four older brothers and the music in my house was like Hendrix, Stones, Zeppelin, Sabbath and all the Motown records. My brother had *Zeppelin III* on 8-track and I remember hearing the "Immigrant Song." That was the one song I gravitated to. But with 8-tracks you always had to go through the whole program; there was no fast-forward. You'd press program 1, 2, 3, or 4. You had to go through the whole thing to get to "Immigrant Song." I would always hear "Gallow's Pole." I never thought anything of it but it was my first introduction to Led Zeppelin. I was way into "Immigrant Song." So now I listen to "Gallow's Pole" 15 years later and I'm blown away. When you're eight years old you don't know anything about song structures, which is good. That innocence is how you develop a love for music to begin with. I listened to this song then and song structure meant nothing. There's none of the A verse-B verse-Chorus type structure. It's "I've got a pretty cool riff, let's build on it." It's great because that's what Page did. He is building and building upon this one riff. The funny thing is, you don't realize it. It's just a regular A-G-D chord progression. You don't realize that. With any other band you would probably recognize that right off the bat. But when you listen to Led Zeppelin you don't recognize that because they do it in such a different manner. That is one of the reasons they stood out ahead of the pack from so many other bands. He utilizes the voice as another instrument, another part. It starts out with just an acoustic guitar, and it starts building with another acoustic guitar pumping away, and the bass is in there. There's a banjo back there. The bass starts following a hook pattern. It's not holding down the low end with the drums. It starts playing the hook pattern with one of the guitars, which is really cool. The electric guitar comes in jamming. The whole song is progressively building throughout. It starts very minimally and at the very end you have all these different things going on. The bass is going off, the drums are jamming and what sounds like a harmonica is a voice. Page is jamming on electric solos and it all intertwines. All these different parts are going on yet somehow it all makes sense. That was the cool thing because there are like five different parts going on—literally—and their counterparts. They all work and interweave with one another. And it all works. Led Zeppelin did that so much. That's one of the reasons they were so unique.

## "Tangerine"

***Led Zeppelin III***
**(Atlantic)**

**REEVES GABRELS:** *Led Zeppelin III* was my favorite. Having talked to [Robert] Plant about it off and on, it seems he would agree. I've chased that record in a lot of ways production-, guitar-, and song-wise. On the second Tin Machine record [*Tin Machine II*] there's a track called "Amlapura." I wrote the music for it before we went in the studio. The whole thing for me was trying to get that combination of acoustic and electric in the perfect balance; have a couple of 12-string acoustics creating a bed. What you can do when you lay multiple acoustics like that is you can actually get beyond simple inversions and into polychordalism. I hear bits of that in "Tangerine" because of the open tuning Page was using. Very often if he went to different inversions he would get drone strings he wasn't getting on other inversions, and they would create the impression of polychordalism as opposed to playing simple things like a B minor on one track and a D major on another. There's a slide solo in this song but it's doubled left and right. The thing is the imperfectness of playing slide. When Page was at a note you wouldn't hear the stereo aspect of it, but when he'd slide to the next note you'd get this spatial thing that would move your head from left to right. It's clever in the best sense, not clever for lack of an idea. You've got the bed the acoustic guitars make, Plant's singing, and the wah-wah at the end. For years that was my favorite Led Zeppelin song and everybody is going, "No, man, it's 'Whole Lotta Love' or 'Rock'N'Roll' or 'Stairway.' What the fuck 'Tangerine'?"

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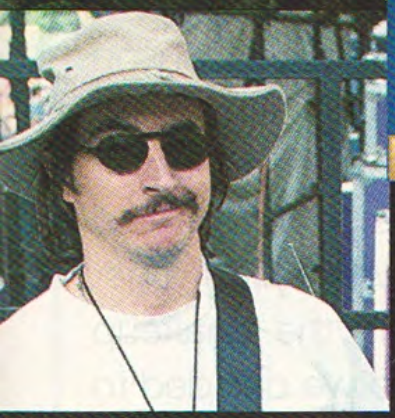
# AWARD WINNERS

## Readers' Poll '93



This is our 10th annual readers' poll so we thought we'd do something formal for the occasion. Even as you read this, we're all sitting around in our rented tuxedos and evening gowns (even though our Editor-In-Chief doesn't look as good in an evening gown as one might hope). We've got plenty of celebrities hanging around waiting to hear the results of the poll, including lots of supermodels, since everybody knows that supermodels always go for guitar players. (Even Christie Brinkley got interested in Billy Joel only after he started playing the guitar, no matter how cheesy he looked with it.)

Well, the fancy paper plates have been cleared, the champagne is flowing, and somebody is playing really lousy show tunes over the PA. We tried to get Ted Danson to put on whiteface and dress up as Gene Simmons, but Ted said that he was trying to get away from the "makeup thing." So we decided to open the envelopes and announce the winners ourselves.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# And the winners are...

**BREAKTHROUGH GUITARIST OF THE YEAR:**
**John Petrucci.** In a year where grunge and alternative meant almost the same thing as mainstream rock, Petrucci was a welcome surprise. His style is decidedly non-grunge, delving more into realms explored by *2112*-era Alex Lifeson.
**Honorable Mention:** Dean DeLeo. Forget the comparisons to Pearl Jam. This guy is leading the new generation of riffmeister.

➥

Brian May photo by Richard Gray/Courtesy Hollywood Records

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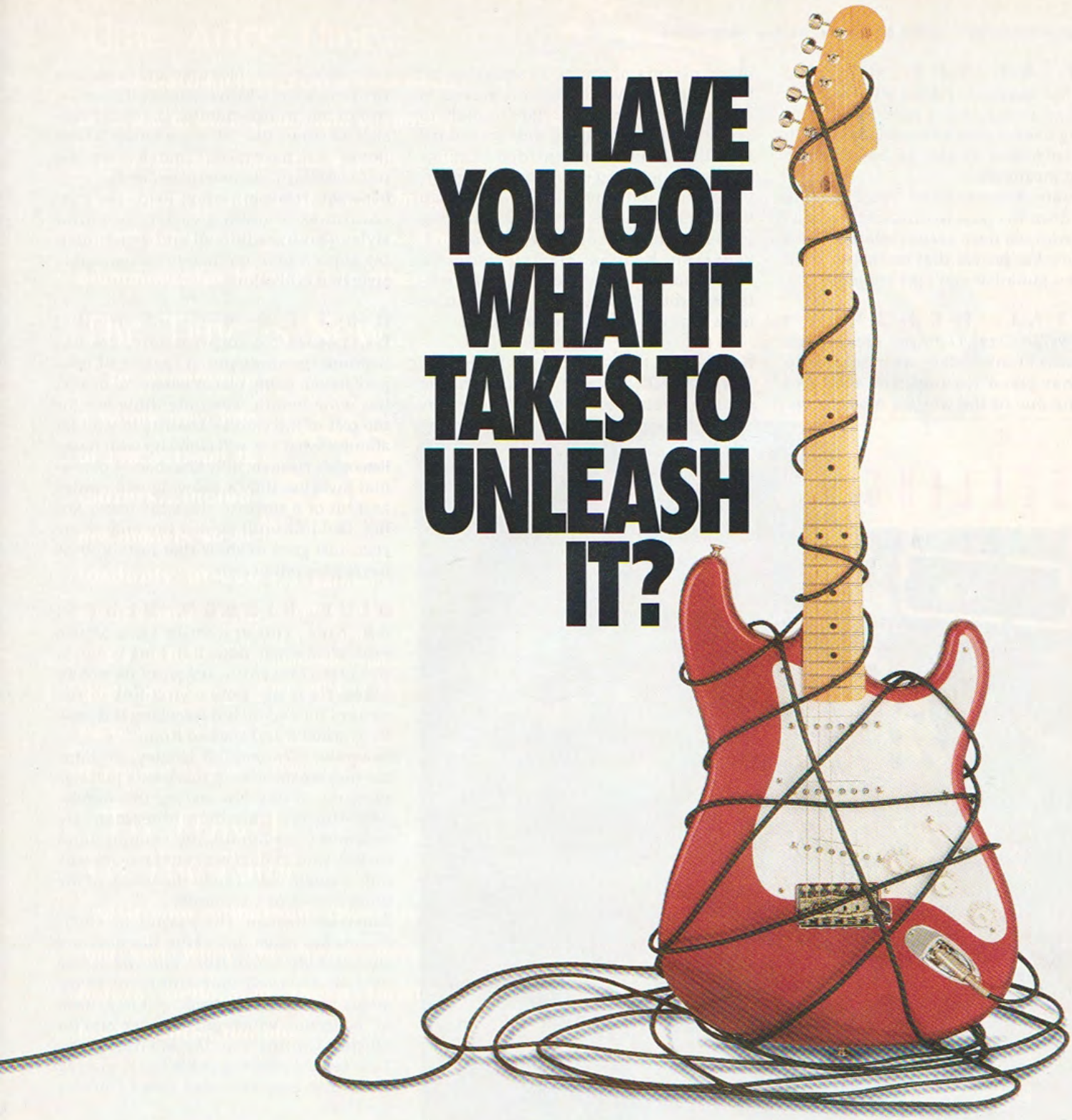

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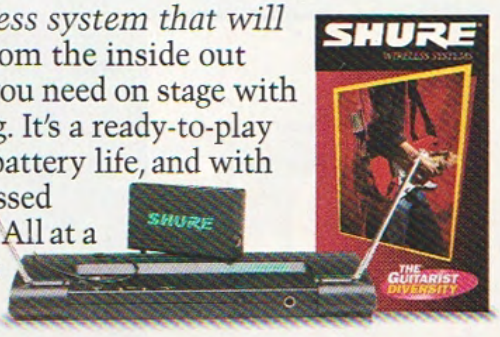


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**TOP OF THE ROCK:**
**Eddie Van Halen.** Anything we could say here has already been said. Ed's guitar playing has become so synonymous with good rock that he should be added to Mount Rushmore.
**Honorable Mention:** Steve Vai. Breaking away from his past instrumental excursions with his most recent release, *Sex & Religion*, Vai proves that no matter what he does, guitarists can't get enough of it.

**METAL MONSTER:**
**Zakk Wylde.** Ozzy Osborne created his very own Frankenstein with Zakk, who now has risen through the ranks to become one of the world's most recognized players of metal. His playing on Ozzy's recent live album only served to cement his role as the rightful heir to arena-sized shredding and fretboard meltdown. The southern-fried leanings on his forthcoming solo album may surprise some, but there are few who can deliver chicken pickin' with the frightful power and menace of the Wylde one.
**Honorable Mention:** Marty Friedman. Friedman wins the hearts of metal guitarists around the world, even when he takes time out to play acoustic guitar.

**RAZOR'S EDGE:**
**Jerry Cantrell.** Alice In Chains' unique grunge-meets-metal sound is driven by Cantrell's in-your-face tone and punishing rhythms, a fact which separates it from the rest of the grunge culture. The video success of songs like "Rooster" and "Them Bones" also have made Cantrell one of the most visible of all modern guitarists.
**Honorable Mention:** Vernon Reid. The man continues to meld a variety of guitar styles—both traditional and experimental—into one immediately recognizable style that is his alone.

**BOTTOM END:**
**Les Claypool.** No surprise here. Les has become the undisputed master of bass perversion, going places where no bassist has gone before. The only thing left for the rest of the world's bassists to wonder about is what Les will come up with next.
**Honorable Mention:** Billy Sheehan. A perennial favorite, Billy's showing still comes as a bit of a surprise since his band, Mr. Big, laid low until almost the end of the year. Just goes to show that tasteful bass never goes out of style.

**BLUE RIBBON BLUES:**
**B.B. King.** The erstwhile king of the expressive single note, B.B. King is one of the last remaining legends of urban blues. He is not only a vital link to the roots of rock'n'roll but a walking textbook to be studied and learned from.
**Honorable Mention:** Jeff Healey. Perhaps the biggest surprise in this year's poll was the amount of votes cast for this hands-over-the-top Canadian bluesman. He beat out Gary Moore, the veteran blues rocker, who in turn beat out Eric Gales by only a single vote. Could the future of the blues belong to the young?
**Honorable Mention:** The passing of Albert Collins has taken one of the sharpest and showiest bluesmen from our midst. The Iceman's searing tone and razor sharp attack were recently packaged in a "best of" collection which proved once and for all that Collins was *the* Master of the Telecaster. Listening to his frosty playing could give even the most jaded guitarist the chills.

**INSTRUMENTALIST OF THE YEAR:**
**Joe Satriani.** With the release of *Time Machine*, guitarists got everything they could ever want from Satriani: Live Joe. Retrospective Joe. Experimental Joe. Lots and lots of Joe. As an added bonus, *Time Machine* had some of the coolest artwork to grace an album cover in many a big bad moon.
**Honorable Mention:** Marty Friedman. His acoustic album, *Scenes*, showed that

*Continued on page 86*

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The signs on the Sunset Strip advertise all sorts of pleasures and entertainment (many of them legal) as you drive the few miles that make up the famous strip. Billboards for The Cranberries crowd up against billboards for the Scorpions, with ads for Frank Sinatra's duets and Sting's angst thrown in.

One sign, in particular, is not an advertisement, but an announcement: Joe Satriani, live at The Whisky.

The Whisky is a three-story building on the corner of Sunset Boulevard and La Cienega. It is painted a sickly shade of purple, the color you might imagine Barney's skin would be if the hateful children's dinosaur had the mange. In any other city, and painted any other conceivable color, The Whisky would be just another corner bar.

# j o e  s a t r

But this is Hollywood, so The Whisky is more than just a bar. Across the street, within crawling distance, is the now infamous Viper Room, and the similarly infamous Rainbow and Roxy are close enough to shake the sidewalk with the roar from their own bands. During the day, The Whisky is crammed in next to dry cleaners, delis, travel agencies, and other assorted businesses. Compared to them, it looks like some abandoned funhouse. At night—when it looms in its bizarre purple glow—is when this shabby block building becomes the Whisky of rock'n'roll fame. And tonight, the crowd outside the door of this legendary haunt is lined up to see Joe Satriani.

by HP Newquist

i a n i
Boogie Time
Readers' Poll '93
Neil Zlozower

The place is dark, and crowded to the rafters. Video monitors around the room show a wide-angle shot of the small stage. The lights go down without any fanfare, and Stu Hamm, Jonathan Mover, and Phil Ashley stroll out to their respective positions. Joe Satriani follows quickly, and walks out from house left to the raised stage. Grinning widely, baseball cap on backwards, he grabs hold of his silver guitar and immediately launches into the opening strains of "Satch Boogie."

"It's fun to play live, that's the main thing," reflects the winner for "Best Instrumentalist" in this past year's Readers' Poll. "It sounds very simple, but playing live is just a lot of fun. And there's definitely a surge of anticipation before I go on. It's not apprehension; that's stage fright or fear. With anticipation, you want to get started, you want to do it. The moment you step on stage you go, 'Yes, this is going to be great.' Then, of course, it's a communal thing. You're up there with your buddies, and everyone has that look in their eye like something wild is going to happen."

Satriani's prowess live is ably demonstrated for all to hear on his most recent release, *Time Machine*. Even though he is best known for his studio work, his live ability has always been held in high regard by other musicians. Mick Jagger took Satriani out on his first tour without Keef and The Rolling Stones, and now the "final" version of Deep Purple has asked Satriani to fill Ritchie Blackmore's slot for a tour of Japan. From small theaters to the world's biggest stages, Satriani has no problem getting his point across with his six strings. The Whisky, for instance, is not a huge place; it holds maybe 500 people. The inside of the painted black room is 40 feet high, and massive speakers hang by thick chains from the ceiling. It has an upstairs bar with a balcony that lets you look down on the stage. It is pretty intimate.

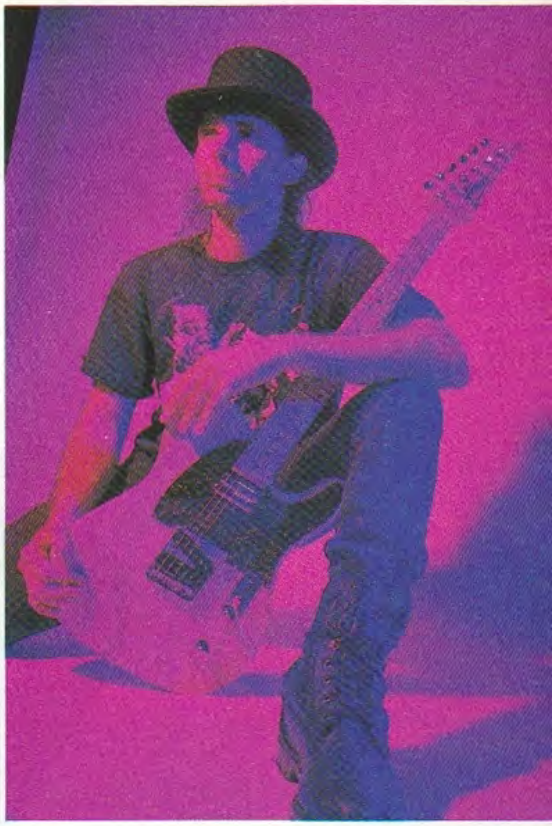
"There's a different kind of excitement between playing a club like The Whisky and an arena," according to Satriani. "Certainly the bigger the gig the more outrageous the payoff can be. On this tour we played for 200 people in clubs on up to 10,000 people at Boston Garden. So we played all these teeny places, and then it was really liberating to step on stage at Boston Garden. It's nice to hear your sound echoing through some big place. And because the response is multiplied so many times, it seems like you get more back.

"But some songs don't work in both big and small places. Sometimes we'll change the tempo a bit. If we're playing a very complicated song in a huge place, we might slow it down two clicks so people can hear it. In a club you can do whatever you want because people are right there. People can pick up the subtleties in a club, especially a place like The Whisky where the sound is pretty tight. But there is a certain amount of theatrics you should engage in, I think, when you're playing in a big place. The ultimate goal is that you want to reach the audience. Mick Jagger told us once, as we were getting ready to play in front of 65,000 people at the Tokyo Dome, he said, 'Don't worry about all the little notes, just wave a lot.' He was joking, but he meant that we shouldn't obsess with all the little things. Make sure you connect with all those people who paid Tokyo prices to come and see you. Better that you hold out a long note and wave so that they can wave back. I don't think that detracts from playing either, because a musician is constantly changing the way he or she plays—for all sorts of reasons—so it seems quite natural to make adjustments.

"For example," he explains, "when we walked out on the Whisky stage, everybody had something that was strange happening that he had to adjust to. Phil's monitor wasn't working, it just blew out, so he stole one of Jonathan's. Of my two monitors, one sounded like a Veg-o-Matic, so we took duct tape and just covered up 99% of the tweeter section on it so I wouldn't be hearing this *EEeeeeee* everytime I played. Things like that—the way you're hearing yourself back—obviously change things, because you can't help but react to your own sound every microsecond. Then there's concerns like 'Is the stage big? Is it small? Is it uneven? Do you have to watch where you're stepping? Can you just run around and not worry about things? Are there poles? There's all this stuff you gotta think about. But it seems like when you walk on stage you ultimately just have this desire to do the right thing for the people in the audience."

**"I somehow have to figure out how to get all these things that may have been played originally on three or four different instruments to sound like a cohesive part live."**

Satriani live is as stunning as Satriani in the studio. The songs this night at The Whisky range from "Big Bad Moon" and "Surfing with the Alien" to studio cuts from the *Time Machine* retrospective. He recreates all his guitar's hiccups, moans, howls, coughs, sputters, and stutters with the same accuracy as when he lays them down on a tape reel. Watching and listening to Satriani, one is amazed by the sheer velocity and fluidity of his playing. Perhaps no other guitarist since Hendrix has coaxed so much diversity out of his guitar within the confines of the stage.



Neil Zlozower

You can watch him do it, but you're not quite sure *how* he does it.

Still, playing live has its pitfalls and its unexpected chaos. You can't throw away a bad take or erase a track with bad tone like you can in the studio. As any guitarist knows, once you get started on a stage, there's no turning back.

"When you have a crappy sound, you have to work on it," says Satriani. "That's what people pay you for. It's your responsibility. The way I look at it, if people bought a ticket, I better get my shit together because I owe it to the audience

➥

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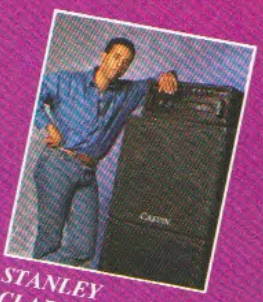

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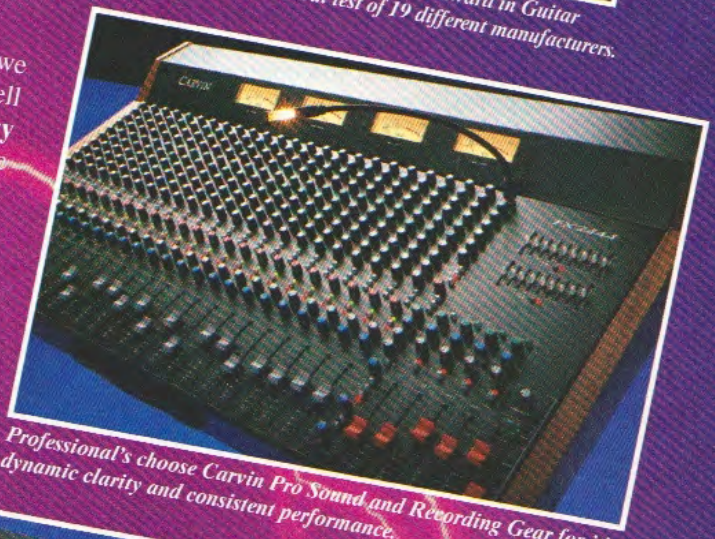

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to get it together. So whether it's the first song or third or fourth, I'll keep looking at the monitor guy and sending messages back to the house guy. There's not much you can do about the house, but that's what soundchecks are for. Sometimes you'll say, 'It sounds horrible on stage,' but your soundman will say, 'This is the best room you've ever played in.' So you have to say to yourself that you'll work with it. And you have to adjust to different parameters every day. In each place you have to think, 'If it sounds like this to me, then it sounds like that in the house.' Then that's your reference point and you just go.

"Other things affect your playing. In the Hard Rock Cafe, we were on a split stage with an abutment between us, and we couldn't see each other. Jonathan was behind a pole and it was like, "I'll be over on this side if you need me." No matter what, though, it's fun, and you just look past it. It's like anything else in life—you just roll with it. If you embrace the absurdity of it, it can be the key for the band to have more fun, because it is so absurd."

A Joe Satriani show is not your average guitar workout. Most guitarists play songs where they repeat verses and choruses, and the chord structure loops back on itself throughout the song. When Satriani plays live, every segment takes on a life of its own as he glides from melodies to rhythm. Every important line in the tune is a guitar line. Through it all, Joe plays continuously, switching from melody lines to chords or dropping snatches of solos into his spitfire riffing. Satriani's guitar acts as if it were the band's vocalist, and every word that comes out of the instrument is unique and distinct from the previous one, and will be different from the one that is about to come down next.

> "Live, there's no way you can get two completely different guitars to sound exactly the same, but I'm stuck with the job of doing exactly that."

"The hard part isn't in remembering all the notes," he says, "it's in arranging them. If it's a song like 'Time Machine' that's got a series of rhythm parts that are essential for me to play—plus it's got a melody part, and a solo part, and some noise parts or something—I somehow have to figure out how to get all these

Continued on page 88

Neil Zlozower


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# performance notes

jon chappell

## TAKE THE TIME

For this song, you have to be a pretty good musician simply to follow along in the music, never mind picking up a guitar and actually *playing* the stuff. With its tempo changes, meter shifts, 16th-note syncopations, and unison band figures, "Take the Time" evokes images of Frank Zappa or '70s fusion bands. If you're to learn this song, you have to be able to count like Dracula.

After the rhythmic minefield that opens the song, we come to the first break, which is actually a keyboard solo but with guitar-like phrasing. Keyboardist Kevin Moore has a thorough command of guitar idioms, such as bends and trem bar dives, which he effects with the pitch-bend wheel. Listen to Jan Hammer's work with John McLaughlin's Mahavishnu Orchestra to hear another keyboard master who wonderfully emulates guitar phrasings.

At 1:08 the first verse begins with John Petrucci's sparkly clean guitar accompaniment. Technically it's not difficult to execute, but there's that counting thing again....

At 2:06, the guitar plays a 16th-note figure in unison with the band. This introduces the chorus, which is in a rollicking 12/8 meter. Although the guitar activity picks up at 2:34 (under the lyric "*Unbroken spirit...*"), the feel is subdued here.

At 3:46 Petrucci begins an eight-bar pattern in 9/8. The rhythms and articulations are constant; only the pitches change. Odd meters divisible by three, such as 9/8 and 12/8, are usually felt as triplets. But not here; it's really felt as three groups of two and one group of three. So count it as *1-2, 1-2, 1-2, 1-2-3* and you'll be fine.

More "part playing" occurs at 4:34, where the guitar and keyboard double the fast 16th-note line. They split into harmony at the first and second endings. This is followed by another ultra-tight band-unison line at 4:50, where the key changes back to C♯ minor.

As a hard-fought reward for all his precise part-playing, Petrucci finally gets to stretch out in a magnificent improvised solo beginning at 7:32. He begins by cleverly quoting his previously heard line at 6:46, 10 bars after the coda. This time, though, he adds some twists: tapped bends, compound bends, and clean-picked 16th and 32nd notes. The sextuplet passage beginning at 7:59 shows off Petrucci's legato abilities, and then after one bar of descending 16th notes he rips off an ascending, clean-picked sextuplet passage ala Steve Morse. We're well into the fade-out here, so make a separate tape for yourself where you progressively crank the volume as the song fades so as not to miss Petrucci's wonderful lead work.

## WELCOME HOME (SANITARIUM)

This live version of the cut that first appeared on *Master of Puppets* shows off Kirk Hammett's versatility as a lead guitarist of many moods. Although he's best known for super-fast lead frenzies, he also can be quite restrained and majestic, as this tune shows.

Rhythm guitarist James Hetfield opens the song with harmonics over a low E pedal. Rhythm Figure 1 is a classic Metallica ballad figure: ringing minor and major arpeggios, with added tones for creepiness. At 0:48 Kirk enters with arching lines that preserve the subdued character of the groove. Kirk stays in E minor but adds some non-harmonic tones for interest, the best example of this occurring at the fifth bar before Verse 1 (1:03).

James and Kirk introduce a crunch treatment to the verse progression at 1:39, beginning with the lyric "*Sleep my friend....*" This propels the song into the chorus, where a 16th-note groove of alternating power chords and single-note lines takes over. Kirk then embarks on another single-note excursion at 2:09, just after the lyric "*...just leave me alone.*" These 13 bars are similar in character to the above-mentioned passage in that the rhythms are regular and restrained, connected by faster, more fluid passages. After the initial ascent, Kirk stays pretty much in 14th position for the long, two-bar descending run. The passage has a Dorian flavor (in E: E F♯ G A B C♯ D) to it, due to the presence of the C♯'s. The three-note sequence starting on beat 4, bar 8 of Gtr.II's entrance is Dorian too, and very jazz-like—a figure Allan Holdsworth would play. Kirk uses this to work his way back down to the meatier seventh position for some big bends to finish out the solo.

Speaking of solos, there are two in this song. Solo I begins at 4:24 with repeated, pulsing 16th notes, though it's tough to hear through the heavy wah treatment. Kirk breaks loose at bar 4 with a series of legato triplet pull-offs ala Randy Rhoads. Notice the fingering symmetry revealed in the tab. This is a good one for developing your left-hand pinky. In bar 11, Kirk plays a Page-like figure that is in rhythmic unison with the drum accents. After the next two bars of quarter-note triplets, he rips off an ascending 16th-note figure that brings him to the solo's pinnacle, a bent high E.

Eight bars before Solo II is a glimpse of the two-guitar, James/Kirk mind meld (say...do you think they're Trekkies?), with Kirk on the bottom part. Kirk continues the rhythmic gestures established in this section into the first two bars of his second solo. At bar 3, he's in 12th position, where he'll stay for the rest of the solo. Notice that at bar 6 the rhythm is not completely free, but by bar 7 Kirk's right and left hands are acting virtually independently, producing unpredictable results. It's interesting that for all his fury, Kirk stays entirely diatonic to E minor, and entirely in position. Yet there's absolutely no sense of constraint or control, only complete freedom.

## BAROQUE

This is a hauntingly beautiful piece with some finely crafted compositional work that evokes elements of the Baroque era (1600-1750) in classical music. The background shimmers throughout, courtesy of some subtle synthesizer flavoring. As you go through the piece, analyze it for structure; this will help you learn the parts more efficiently and you'll gain insight into Joe's deft handling of classical structure.

After the four-bar intro, the first theme appears, a two-line melody in B♭ that cadences on the V chord, an Fsus2. The theme begins again, differing at the third bar in preparation for the cadence to the tonic, B♭. A nice touch Joe adds is the trill, a typical Baroque device that suspends the cadential resolution. The key changes to F (the dominant) which, if you know your classical theory, is the correct key to introduce the countertheme. This is the exact same theme heard before, transposed down a perfect 4th (an inverted 5th).

At what would be the development section in classical terms, Joe modulates to E♭ (the subdominant) at bar 21. In this section, Joe is freer and more modern in his composing. It's still delicate, though, and retains all the sensibilities of the previous themes; it's just couched in a more modern harmonic treatment. William Walton and Benjamin Britten are two modern classical composers who are masters at this technique.

At the key change back to B♭ (1:09), Joe plays a four-bar tremolo figure, splitting the upper pedal notes and lower melody notes between the top two strings. The next 16 bars are a recapitulation of the theme and countertheme. This is followed by an extended ending (or *codetta*) that, after the final trill, suspends itself on the IV chord (in F: B♭) in what's known as a *plagal cadence* (a IV-I progression as opposed to the more common V-I) before finally resolving to an F5 chord.

## THE THRILL IS GONE

This is perhaps B.B. King's most emblematic song, and we've transcribed the version from *Live at Cook County Jail*. B.B.'s style is economical in that he delivers sparse little punches of notes with plenty of surrounding space, so you can absorb them without confusion. In this, he is like a horn player. When he does wail, it's irresistible because he's teased you for so long with the shorter, truncated nuggets. Phrasing? Please—B.B. wrote the book.

Take a look at all the holes (rests) in the eight-bar figure that opens this 12-bar minor blues. This is a perfect example that reveals why B.B. is the master at cultivating the slow-burn approach to solo building. Notice, too, that the pitch collection is also limited: he's not all over the map with different notes. Rather, he ekes maximum expression from the few 10th-position notes he does play. From bar 9 to the end, he's squarely in seventh position, where he uses only notes from the pentatonic minor scale.

Since B.B. is the lead singer, he typically

*Continued on page 107*

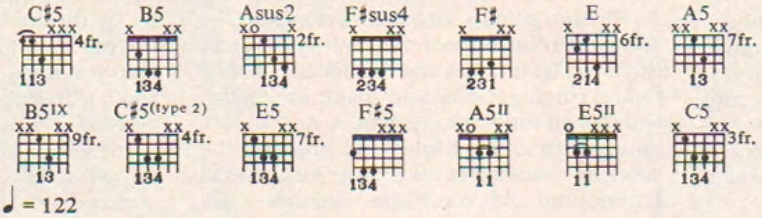
Tablature Explanation page 140

# TAKE THE TIME

As Recorded by Dream Theater

(From the album IMAGES AND WORDS/Atco Records)

*Words and Music by James LaBrie, Kevin Moore, John Myung, John Petrucci and Michael Portnoy*




Moderate Rock ♩ = 122

Intro

N.C.(*C♯sus2)
(Synth.)

(Synth. bass)

3

(C♯m)
Gtr. I

*(Approx. 10 sec.)*

P.M.

*mf*

*Some chord names implied by synth. throughout.

(B/C♯)

(A/C♯)

(G♯m/C♯)

(C♯m)

(B/C♯)

(A/C♯)

(G♯m/C♯)

Faster ♩ = 156

C♯5

N.C.

C♯5

N.C.

*f*

P

P.M.

P

C♯5

N.C.

C♯5

N.C.

C♯5

N.C.

*sl.*

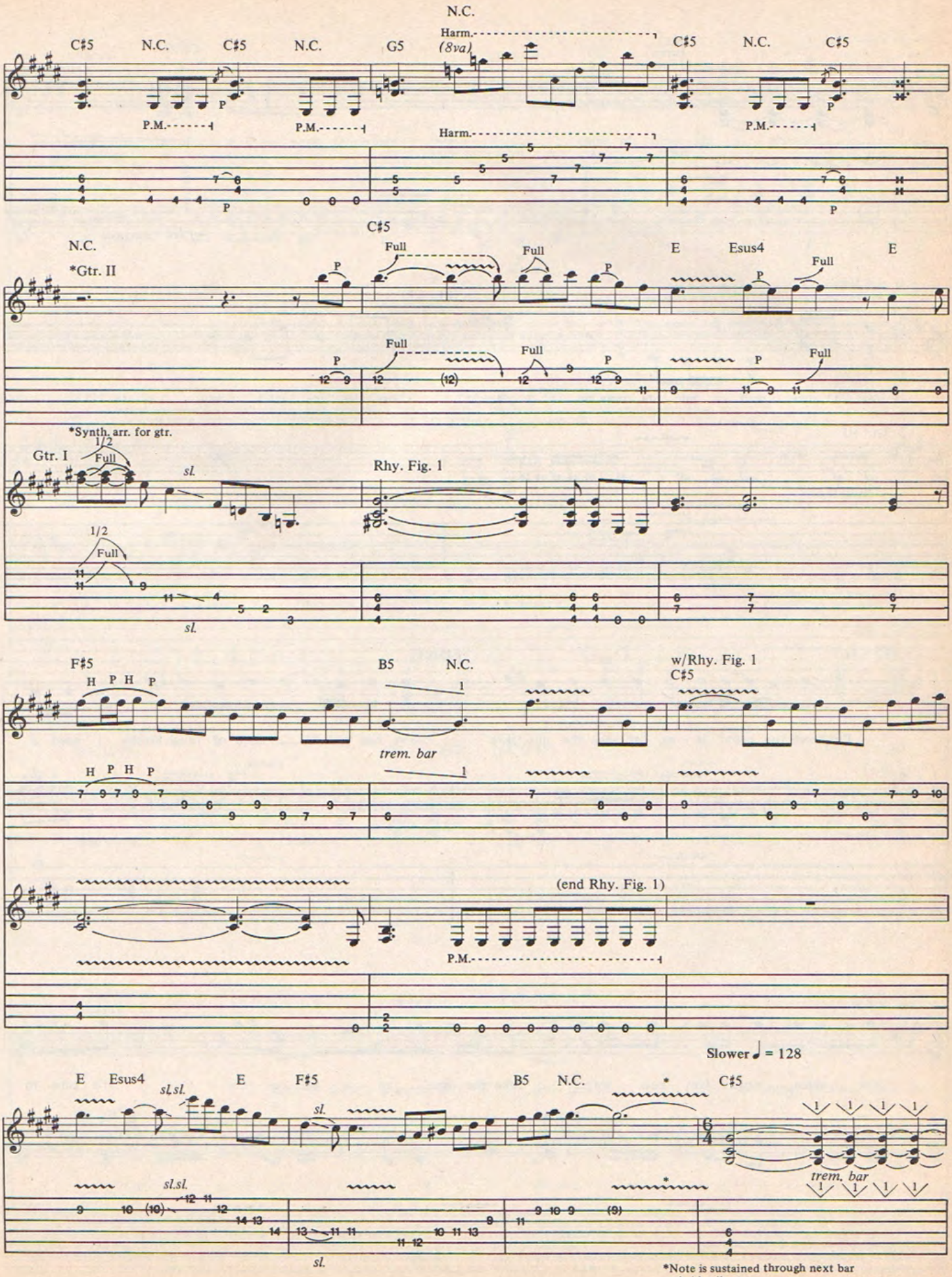
P.M.

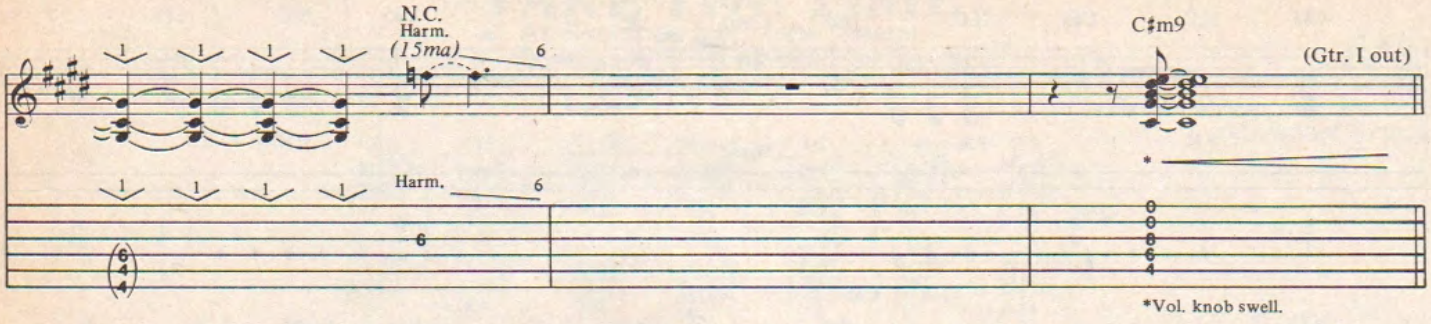
P

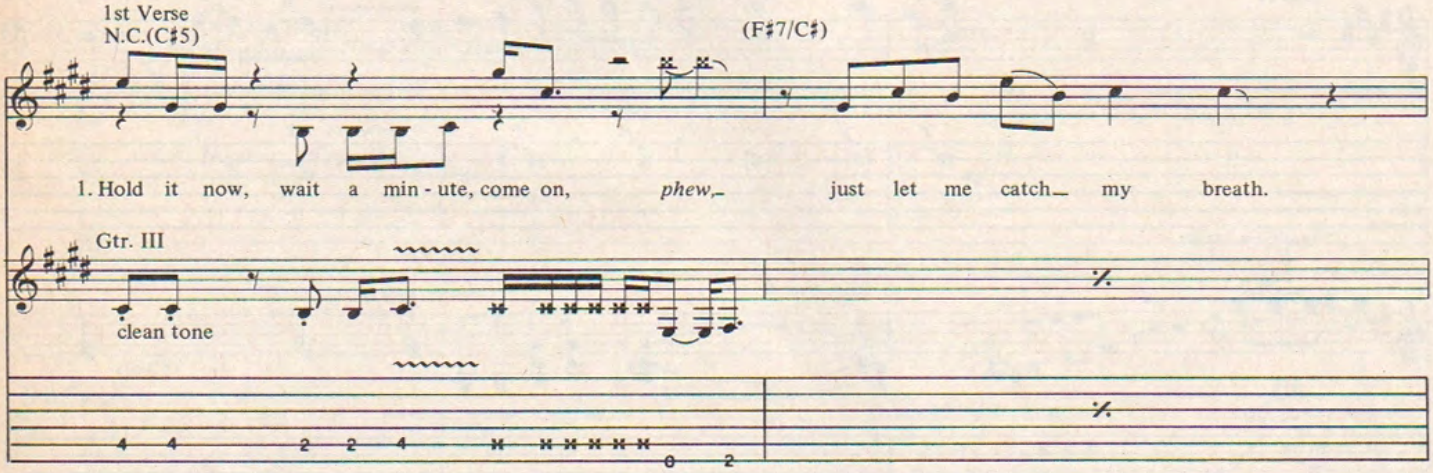
P.M.

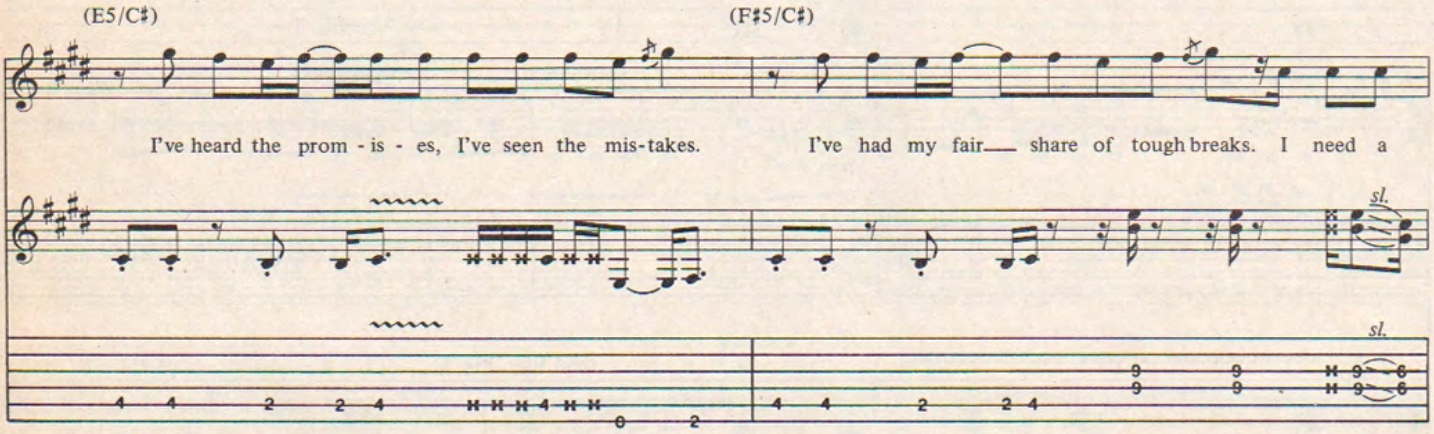
P

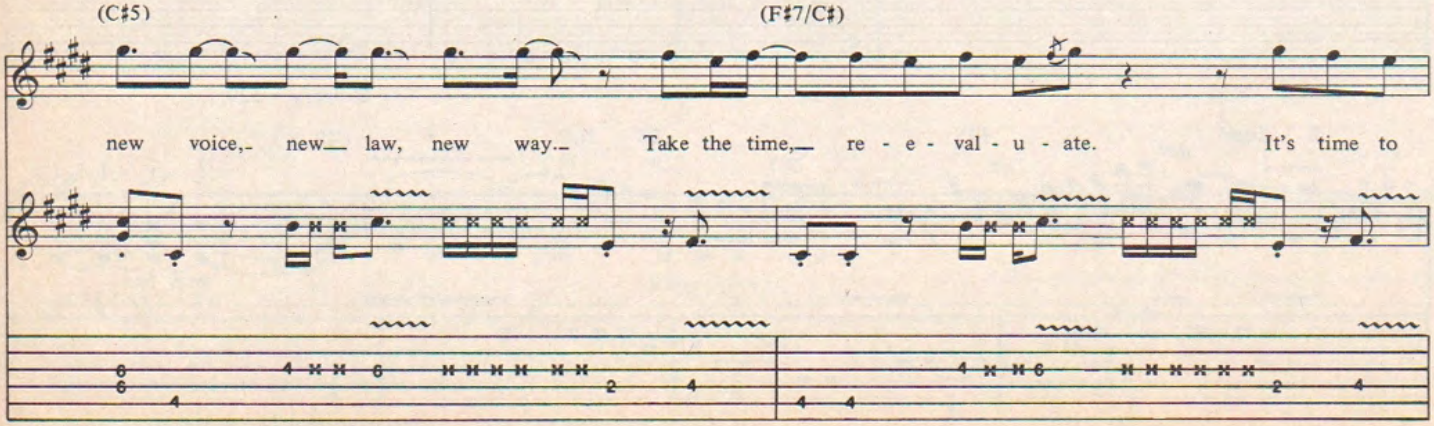
P

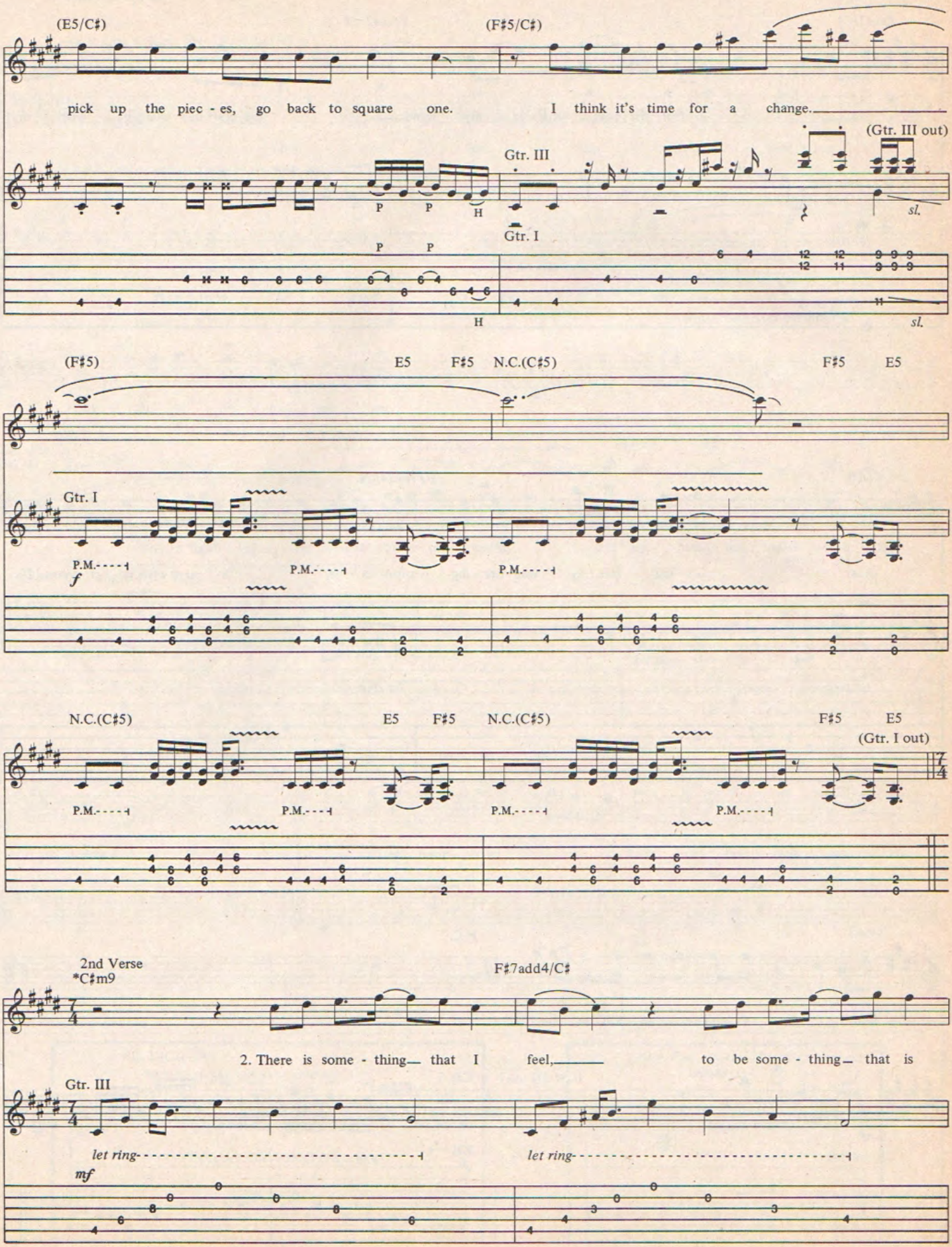
*sl.*

N.C.
C♯5 N.C. C♯5 N.C. G5
Harm.
(8va)
C♯5 N.C. C♯5
P.M.
Harm.
P.M.
N.C.
*Gtr. II
C♯5
Full
E Esus4 E
*Synth. arr. for gtr.
Gtr. I
1/2
Full
sl.
Rhy. Fig. 1
F♯5
H P H P
B5 N.C.
w/Rhy. Fig. 1
C♯5
trem. bar
(end Rhy. Fig. 1)
Slower ♩ = 128
E Esus4 E
sl.sl.
F♯5
sl.
B5 N.C.
C♯5
trem. bar
*Note is sustained through next bar w/wide vibrato.

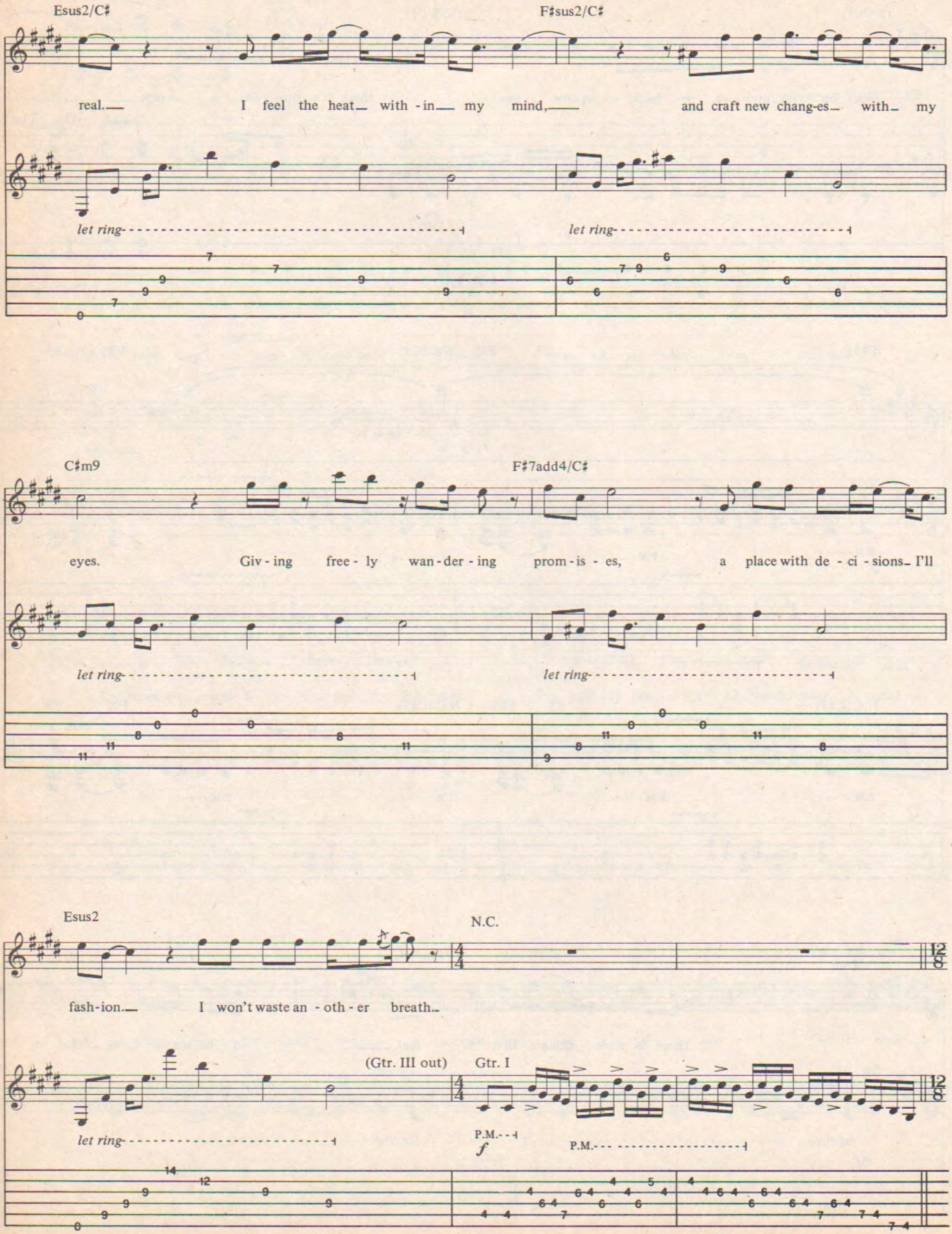

N.C.
Harm.
(15ma)
C♯m9
(Gtr. I out)
Harm.
*Vol. knob swell.


1st Verse
N.C.(C♯5)
(F♯7/C♯)
1. Hold it now, wait a min - ute, come on, phew, just let me catch my breath.
Gtr. III
clean tone


(E5/C♯)
(F♯5/C♯)
I've heard the prom - is - es, I've seen the mis-takes. I've had my fair share of tough breaks. I need a
sl.
sl.


(C♯5)
(F♯7/C♯)
new voice, new law, new way. Take the time, re - e - val - u - ate. It's time to


(E5/C♯)
(F♯5/C♯)
pick up the piec - es, go back to square one.
I think it's time for a change.
(Gtr. III out)
Gtr. III
Gtr. I
P P P H
sl.
(F♯5)
E5 F♯5 N.C.(C♯5)
F♯5 E5
Gtr. I
P.M.
f
N.C.(C♯5)
E5 F♯5 N.C.(C♯5)
F♯5 E5
(Gtr. I out)
2nd Verse
*C♯m9
F♯7add4/C♯
2. There is some - thing that I feel, to be some - thing that is
Gtr. III
let ring
mf
*Bass plays C♯ pedal, next 6 bars.


Esus2/C♯
F♯sus2/C♯
real. I feel the heat with - in my mind, and craft new chang-es with my
let ring
let ring
C♯m9
F♯7add4/C♯
eyes. Giv - ing free - ly wan - der - ing prom - is - es, a place with de - ci - sions I'll
let ring
let ring
Esus2
N.C.
fash-ion. I won't waste an - oth - er breath.
(Gtr. III out)
Gtr. I
let ring
P.M.
f
P.M.

*Faster ♩. = 156

Chorus
1st time w/Rhy. Fig. 1 (1¾ times)
On D.S. w/Rhy. Fig. 4 (2 times) & Fill 1

**C♯5 E Esus4 E

You can feel the waves com - ing on.

*On D.S. tempo marking is same as preceding section.
**Chord names reflect 1st time.

F♯5 B5 N.C. C♯5

(It's time to take the time. Let them de -

E Esus4 E F♯5 w/Rhy. Fill 1 (1st time only) B5 N.C.

stroy you or car - ry you on.

It's time to take the

C♯5 B5 Asus2 F♯sus4 F♯ E

Rhy. Fig. 2 (Gtr. I)

You're fight - ing the weight of the world, but no one can save you this time.)

Rhy. Fig. 3 (Gtr. III)

let ring let ring let ring

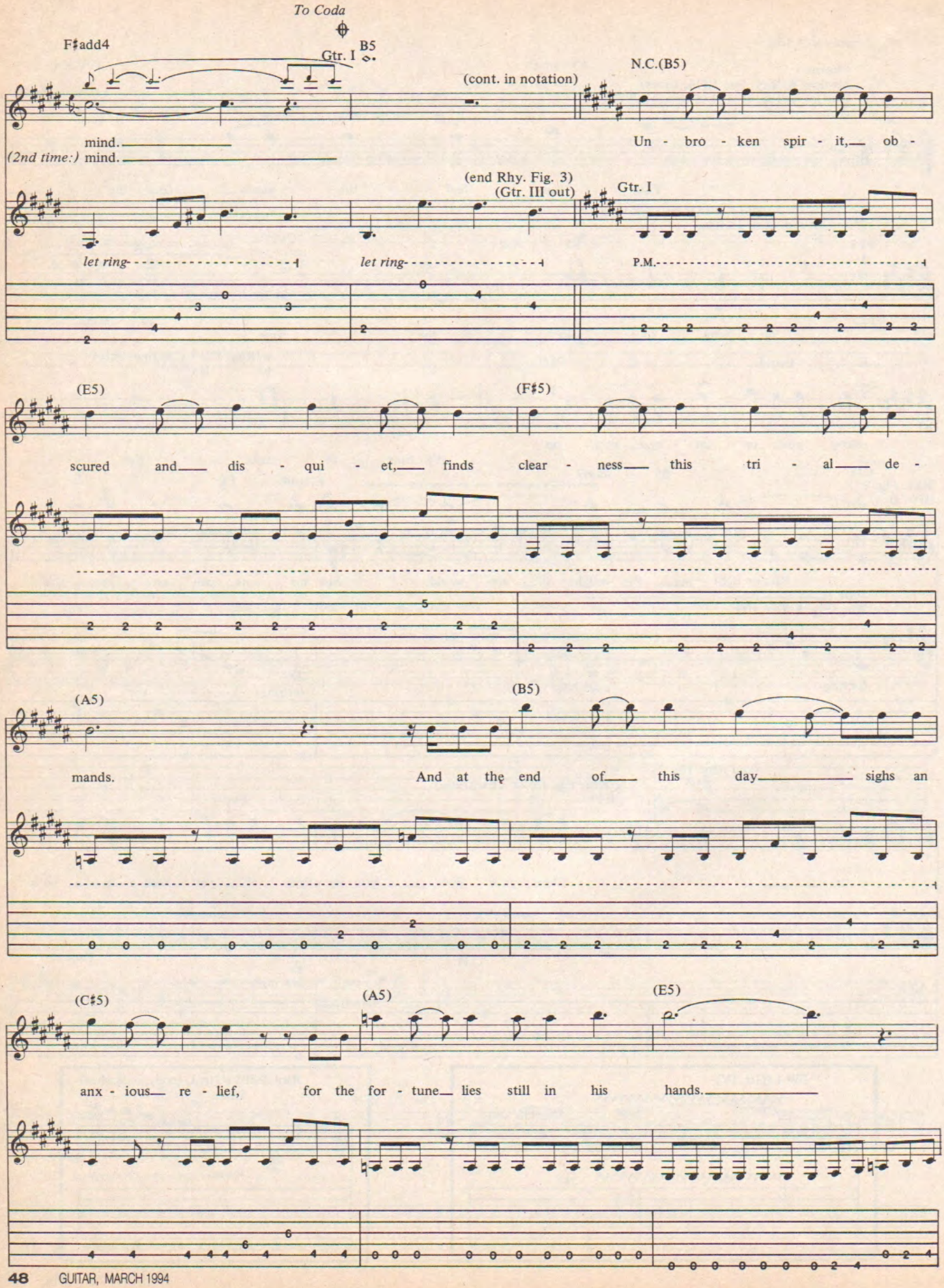
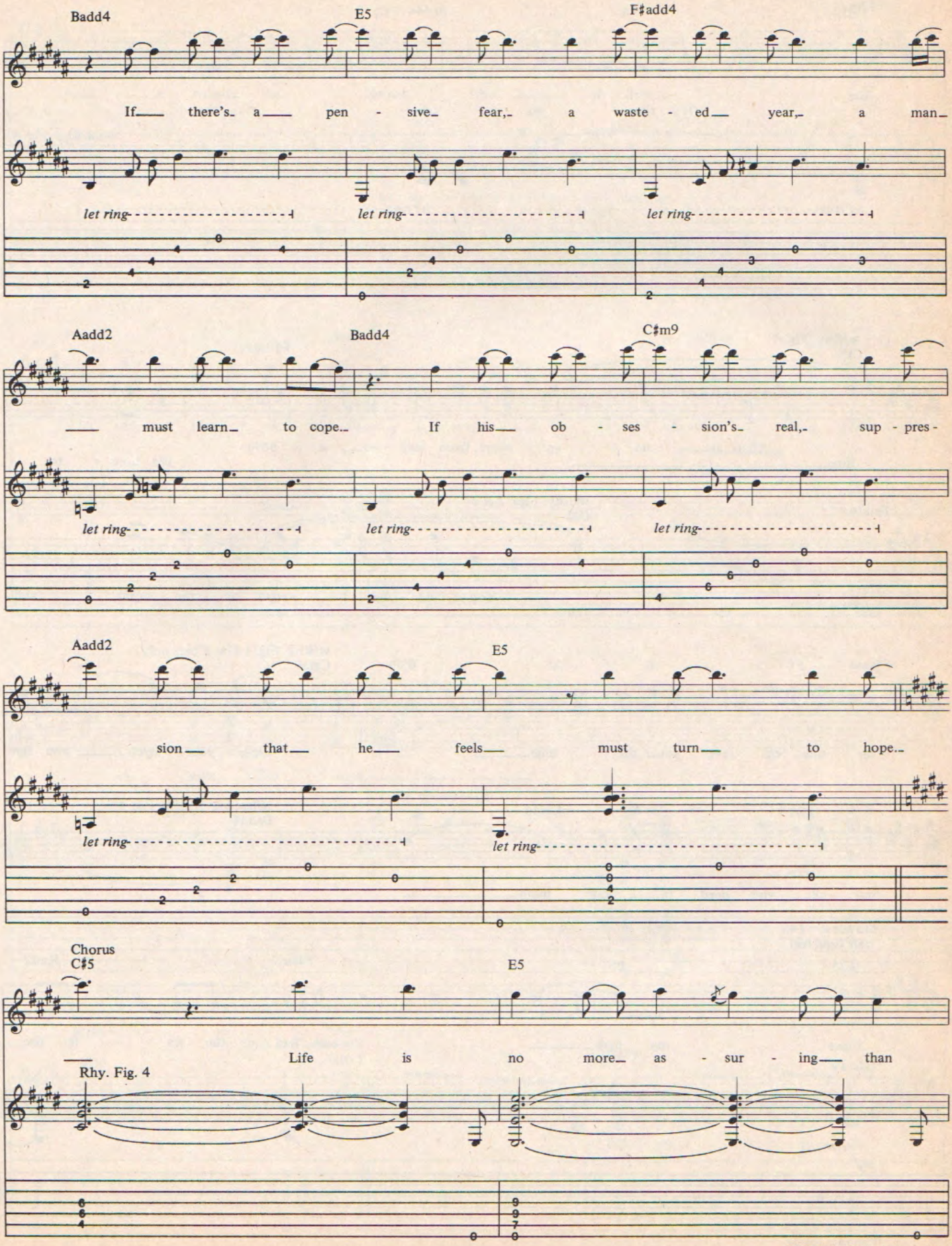
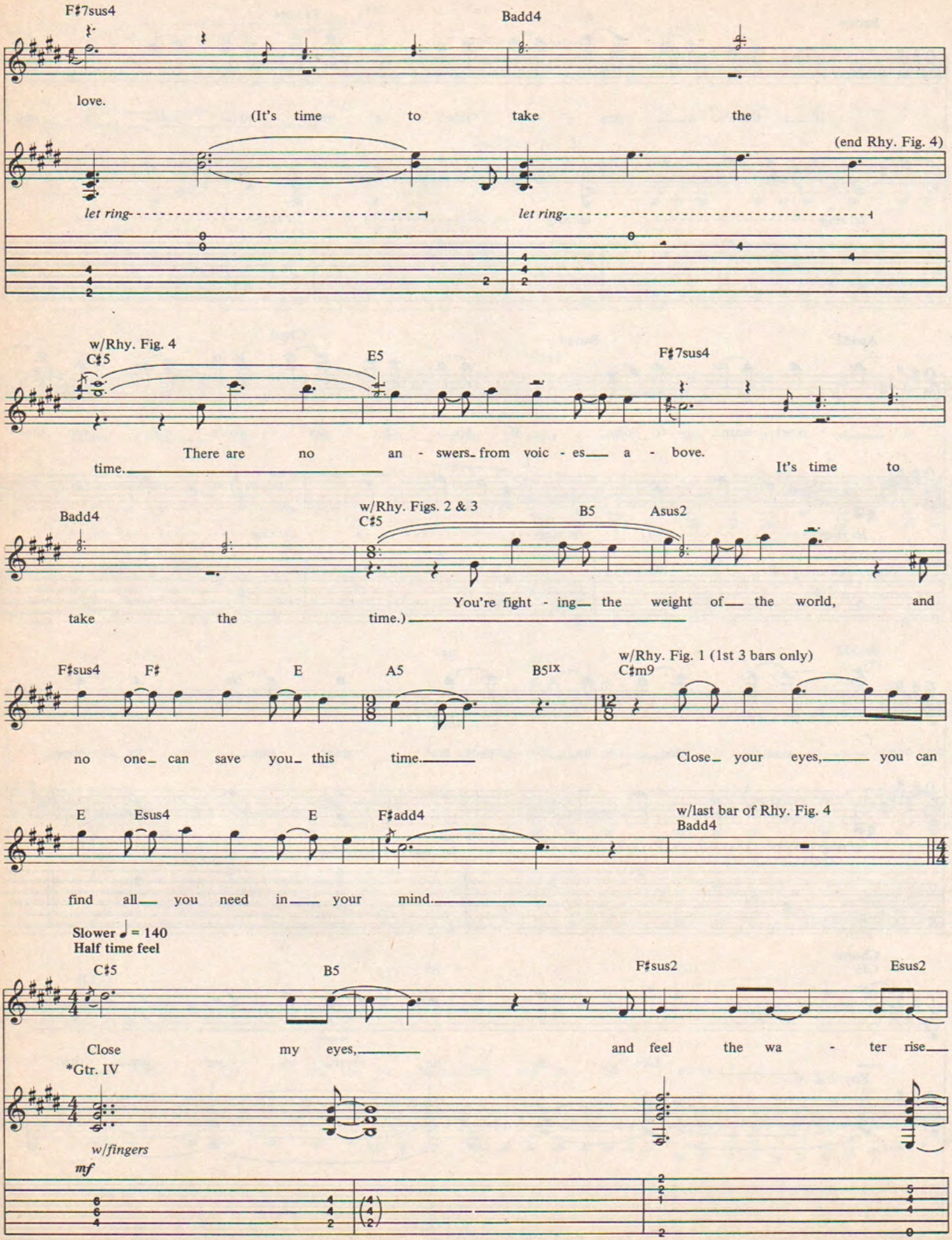
(end Rhy. Fig. 2)

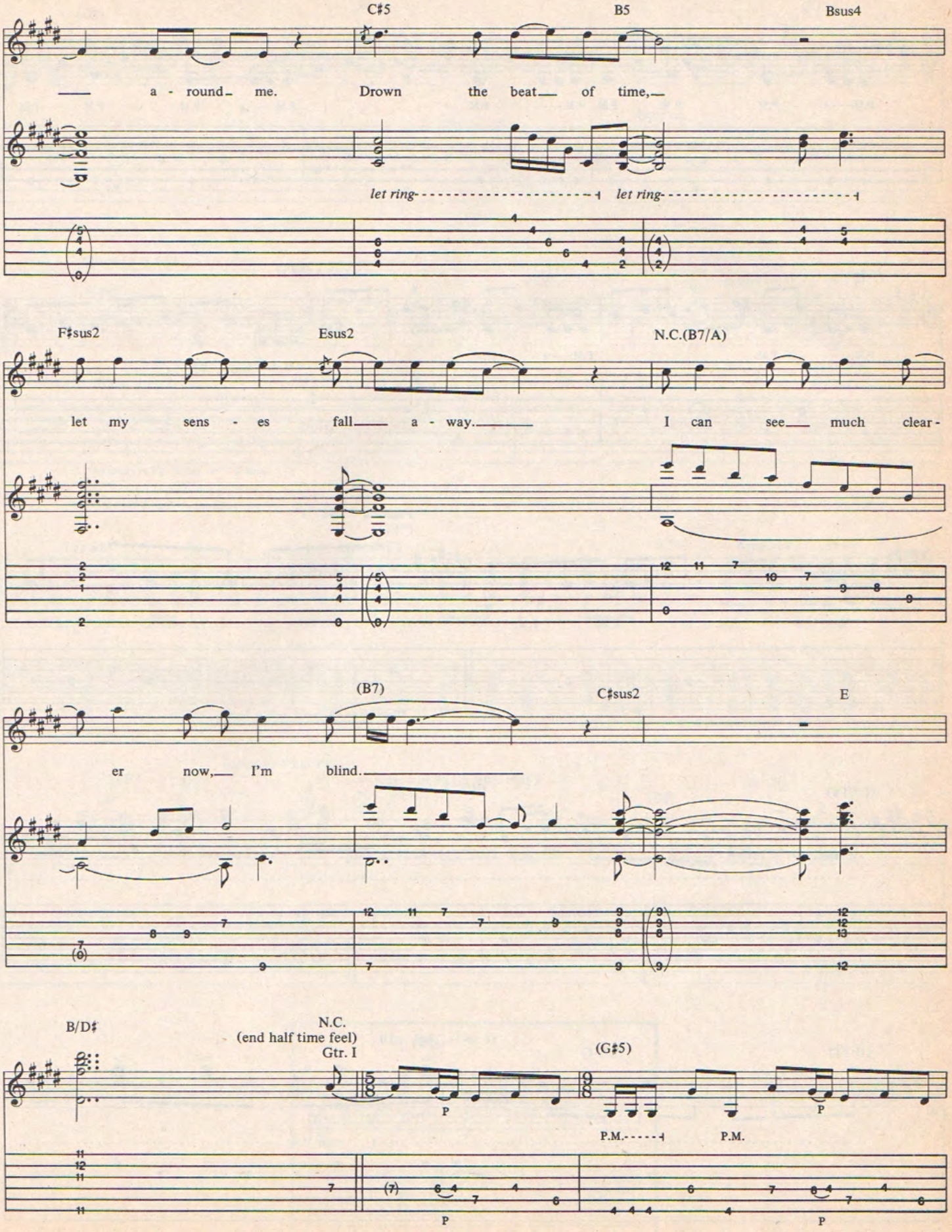
A5 B5 sl. w/Rhy. Fig. 1 (1st 3 bars only) C♯m9 E Esus4 E

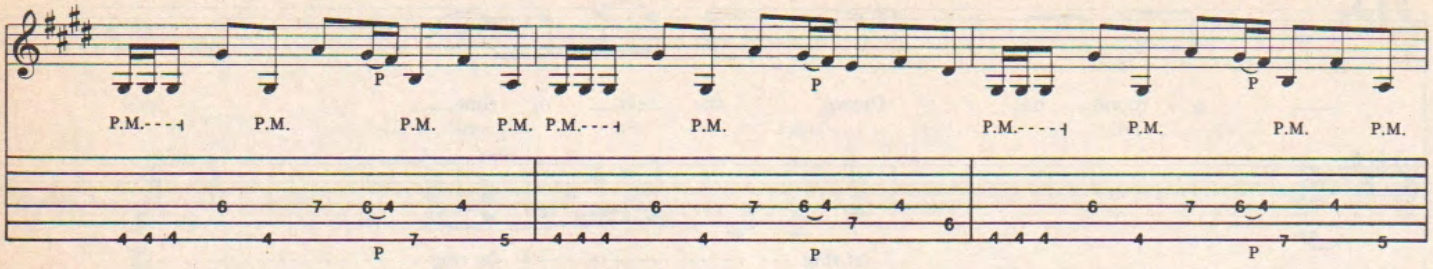
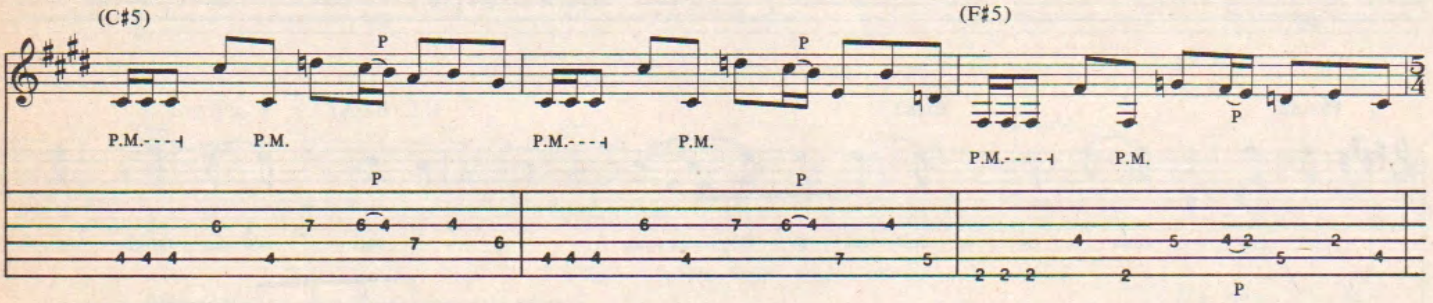
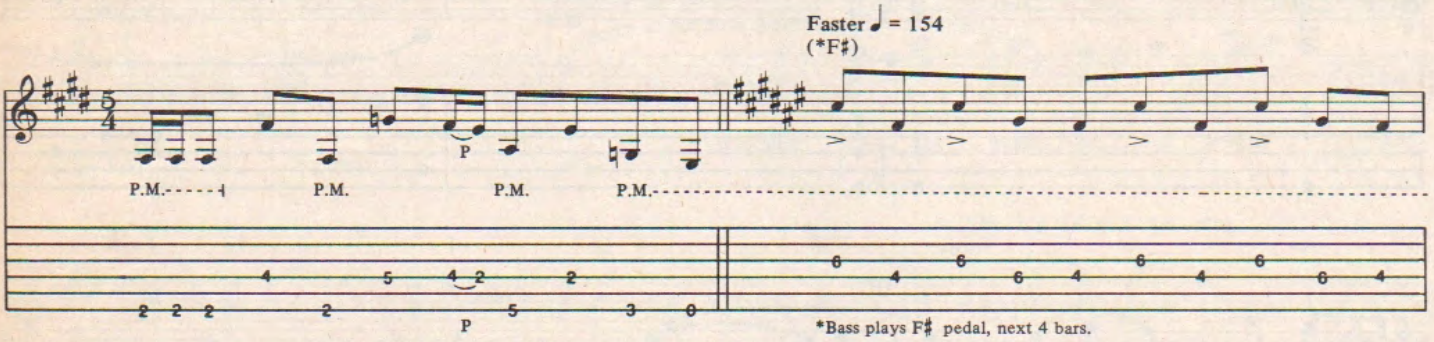
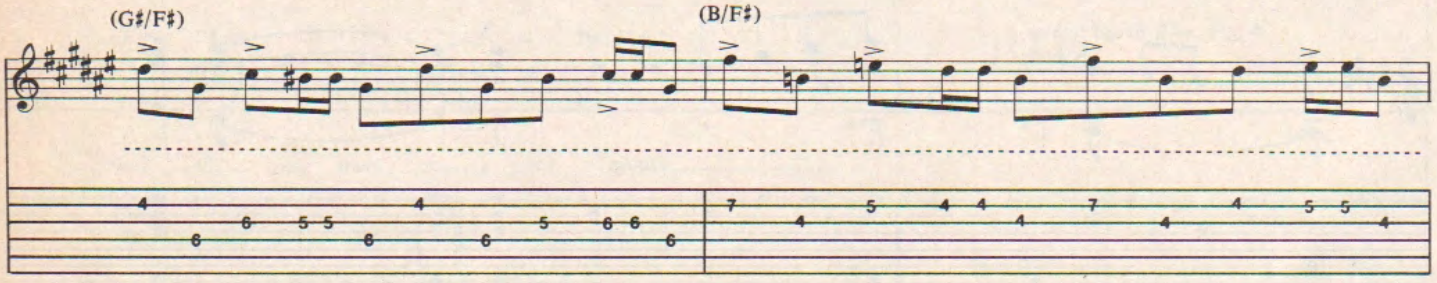
time. Close your eyes, you can find all you need in your

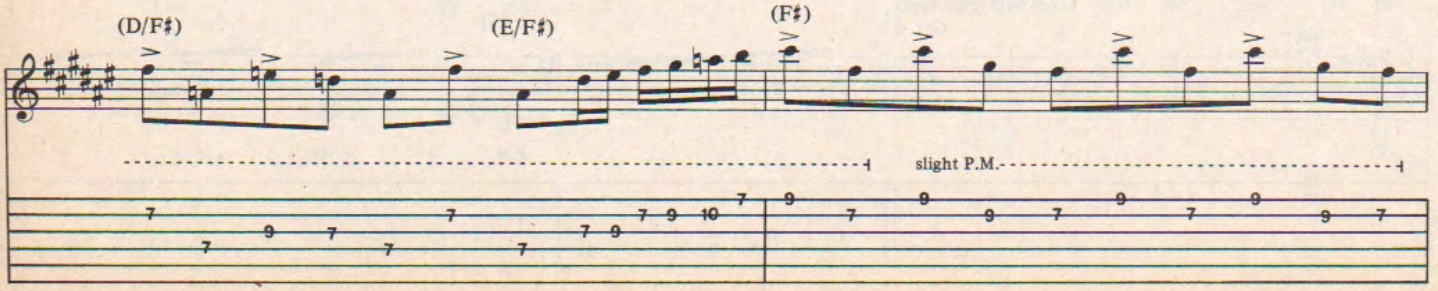
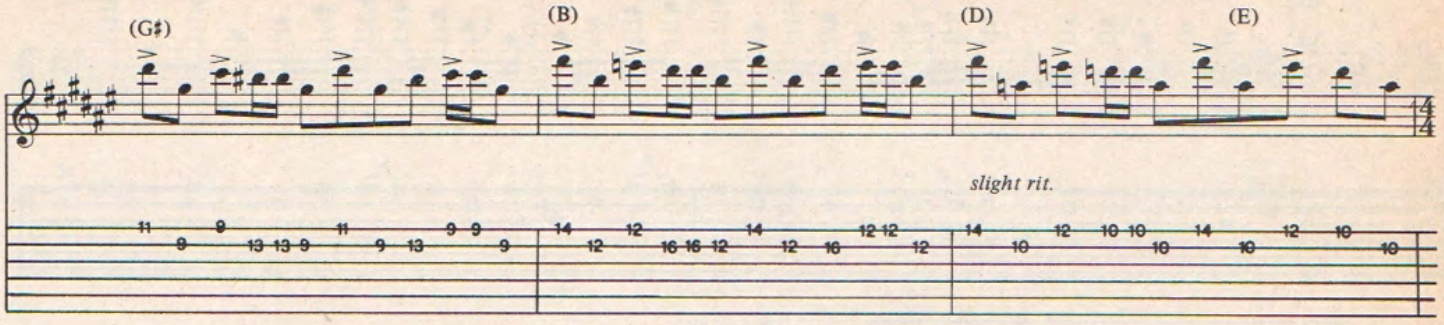
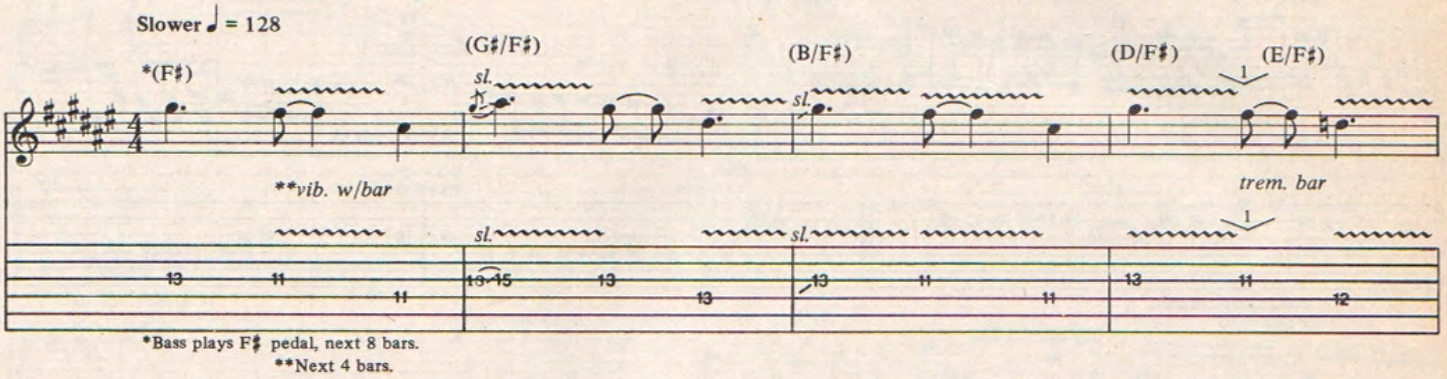
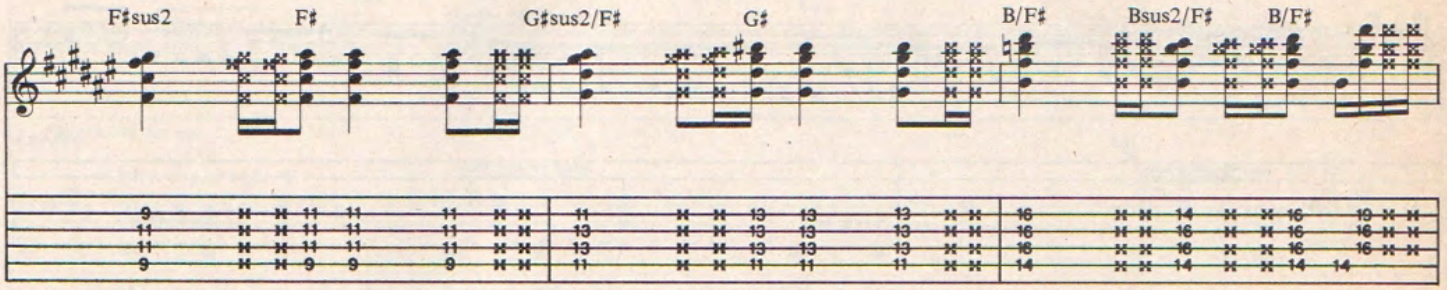
let ring

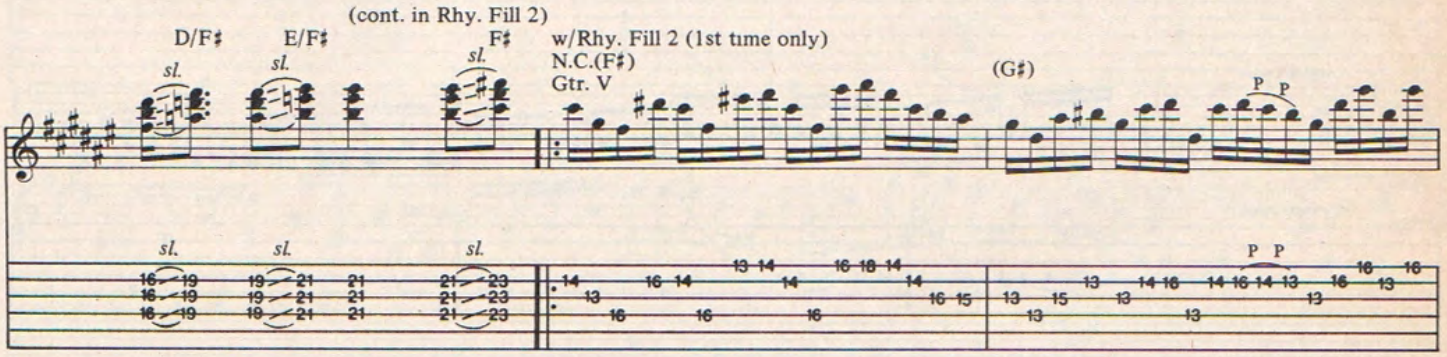
Fill 1 (Gtr. IV) (Gtr. IV out)

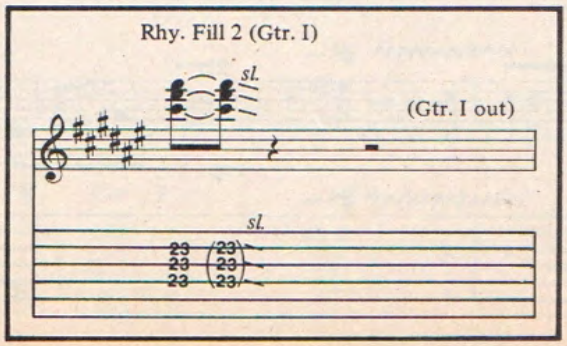
Rhy. Fill 1 (Gtr. I) (cont. in slashes) Harm. Harm.

To Coda
F♯add4
Gtr. I
B5
(cont. in notation)
N.C.(B5)
mind.
(2nd time:) mind.
Un - bro - ken spir - it, ob -
(end Rhy. Fig. 3)
(Gtr. III out)
Gtr. I
let ring
let ring
P.M.
(E5)
(F♯5)
scured and dis - qui - et, finds clear - ness this tri - al de -
(A5)
(B5)
mands.
And at the end of this day sighs an
(C♯5)
(A5)
(E5)
anx - ious re - lief, for the for - tune lies still in his hands.

Badd4
E5
F♯add4
If there's a pen - sive fear, a waste - ed year, a man
let ring
let ring
let ring
Aadd2
Badd4
C♯m9
must learn to cope. If his ob - ses - sion's real, sup - pres -
let ring
let ring
let ring
Aadd2
E5
sion that he feels must turn to hope.
let ring
let ring
Chorus
C♯5
E5
Life is no more as - sur - ing than
Rhy. Fig. 4

*Piano arr. for gtr.

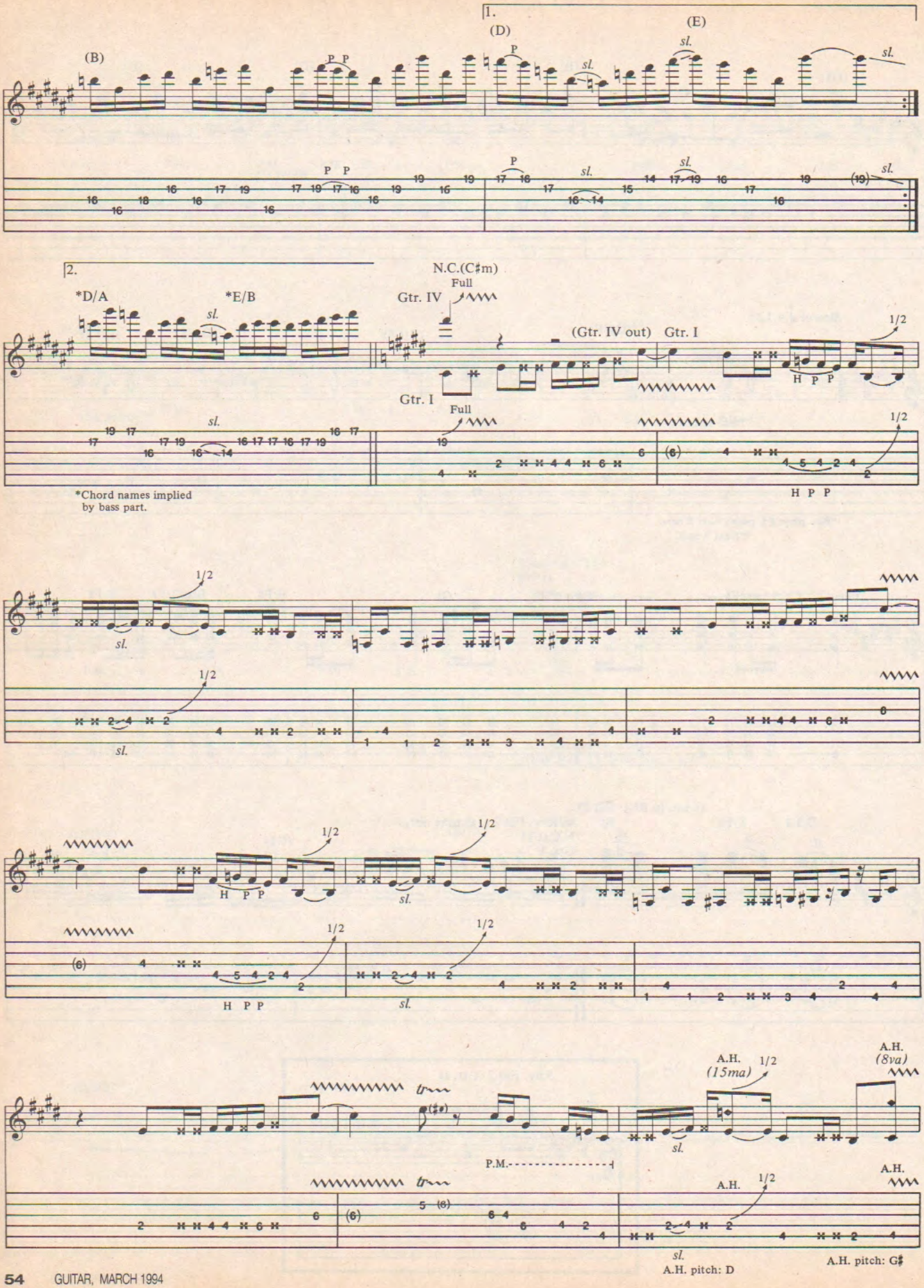

C♯5
B5
Bsus4
— a - round - me. Drown the beat — of time, —
let ring
let ring
F♯sus2
Esus2
N.C.(B7/A)
let my sens - es fall — a - way. — I can see — much clear -
(B7)
C♯sus2
E
er now, — I'm blind. —
B/D♯
N.C.
(end half time feel)
Gtr. I
(G♯5)
P
P
P.M.
P.M.
P
P

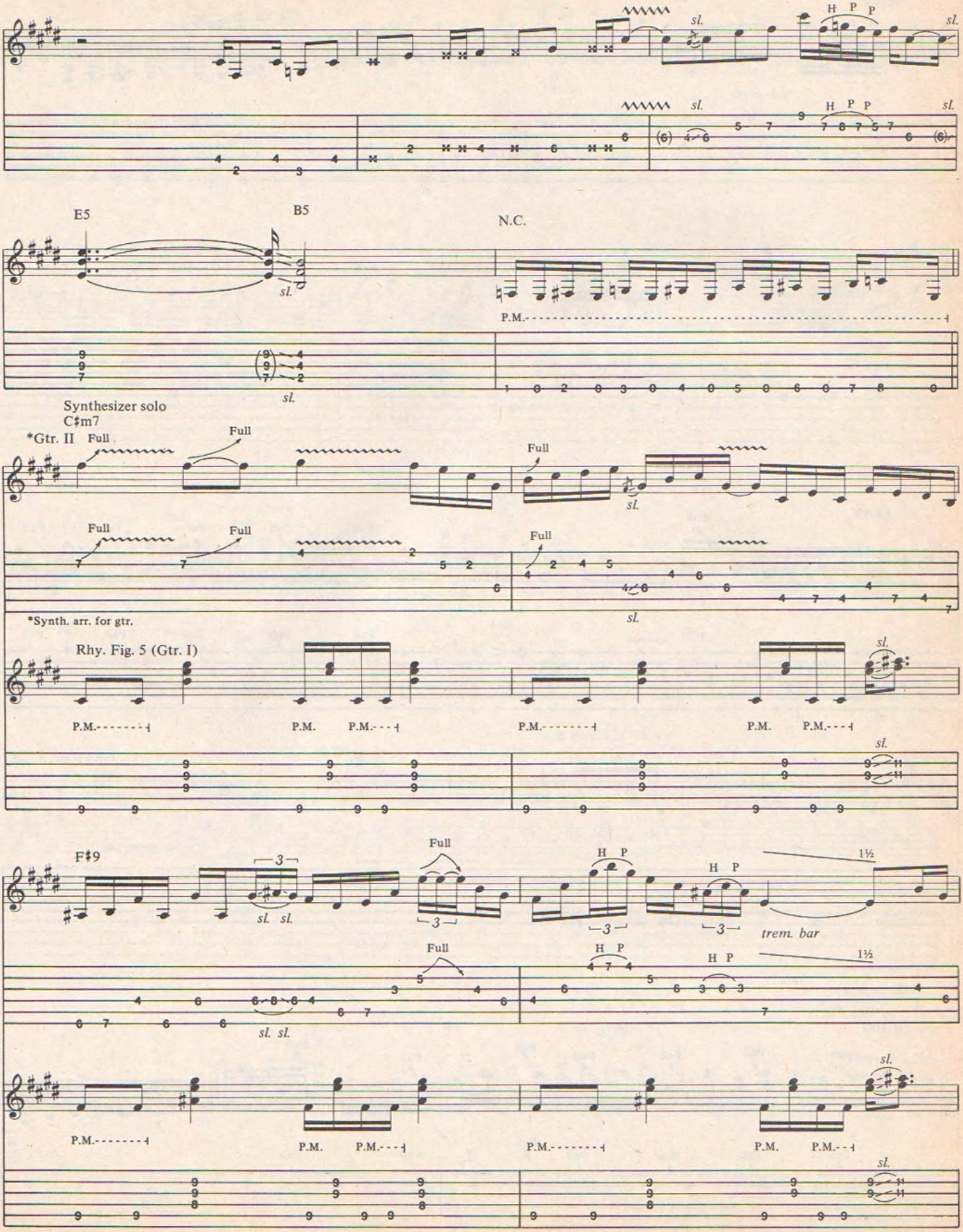

P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

(C♯5)
(F♯5)
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

Faster ♩ = 154
(*F♯)
P.M.
P.M.
P.M.
P.M.
*Bass plays F♯ pedal, next 4 bars.

(G♯/F♯)
(B/F♯)

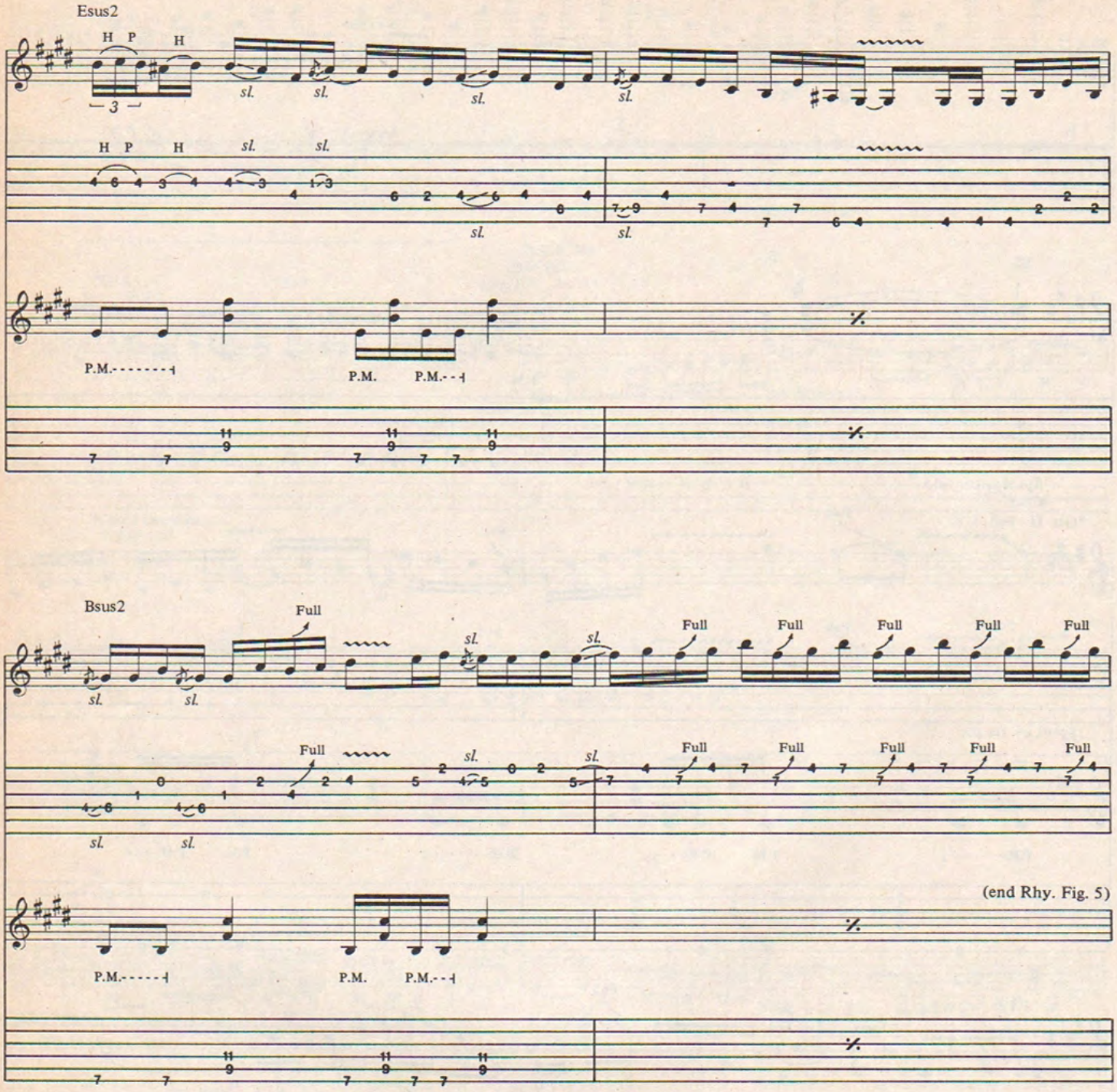

(D/F♯)
(E/F♯)
(F♯)
slight P.M.

(G♯)
(B)
(D)
(E)
slight rit.

Slower ♩ = 128
*(F♯)
(G♯/F♯)
(B/F♯)
(D/F♯)
(E/F♯)
sl.
**vib. w/bar
trem. bar
*Bass plays F♯ pedal, next 8 bars.
**Next 4 bars.

F♯sus2
F♯
G♯sus2/F♯
G♯
B/F♯
Bsus2/F♯
B/F♯

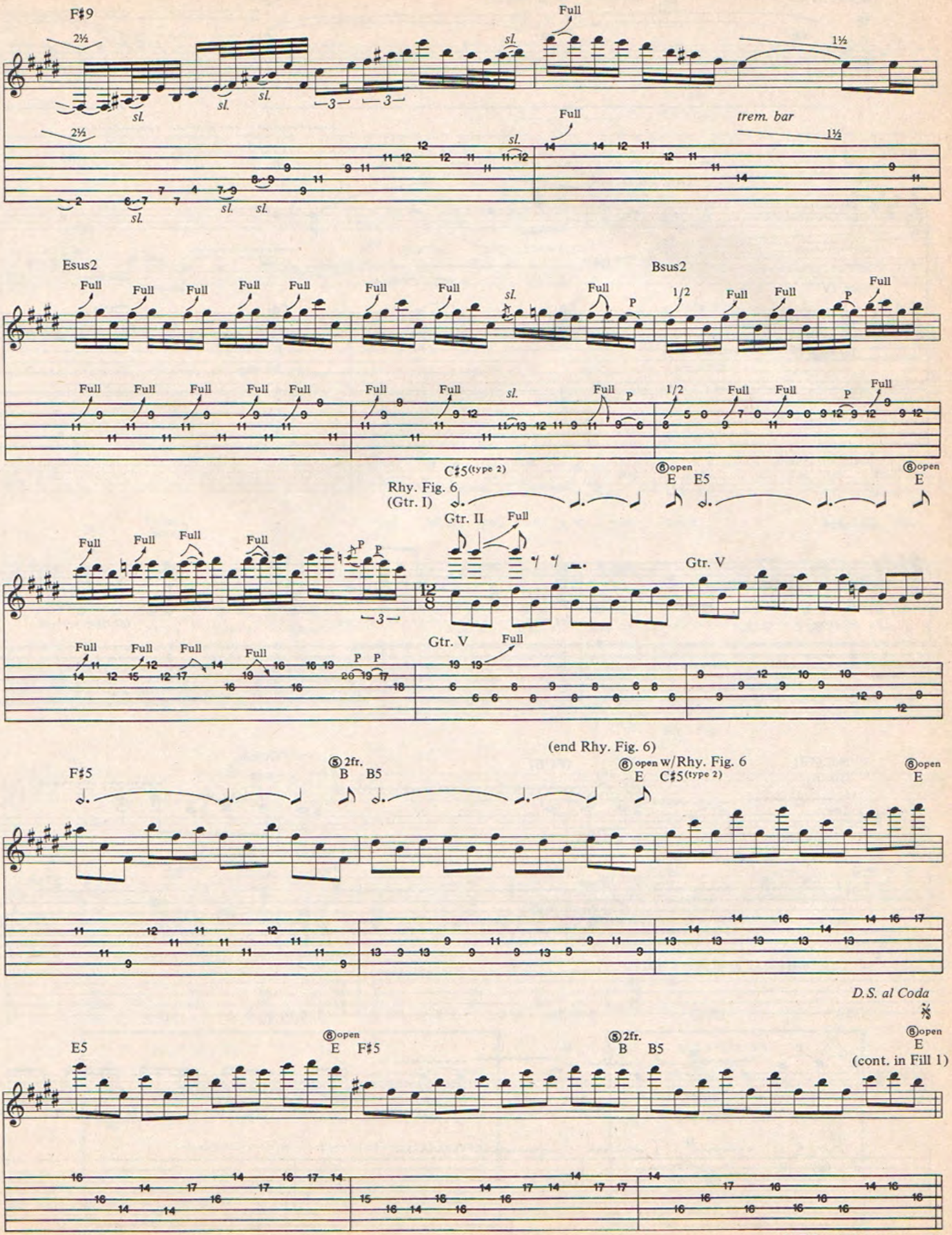
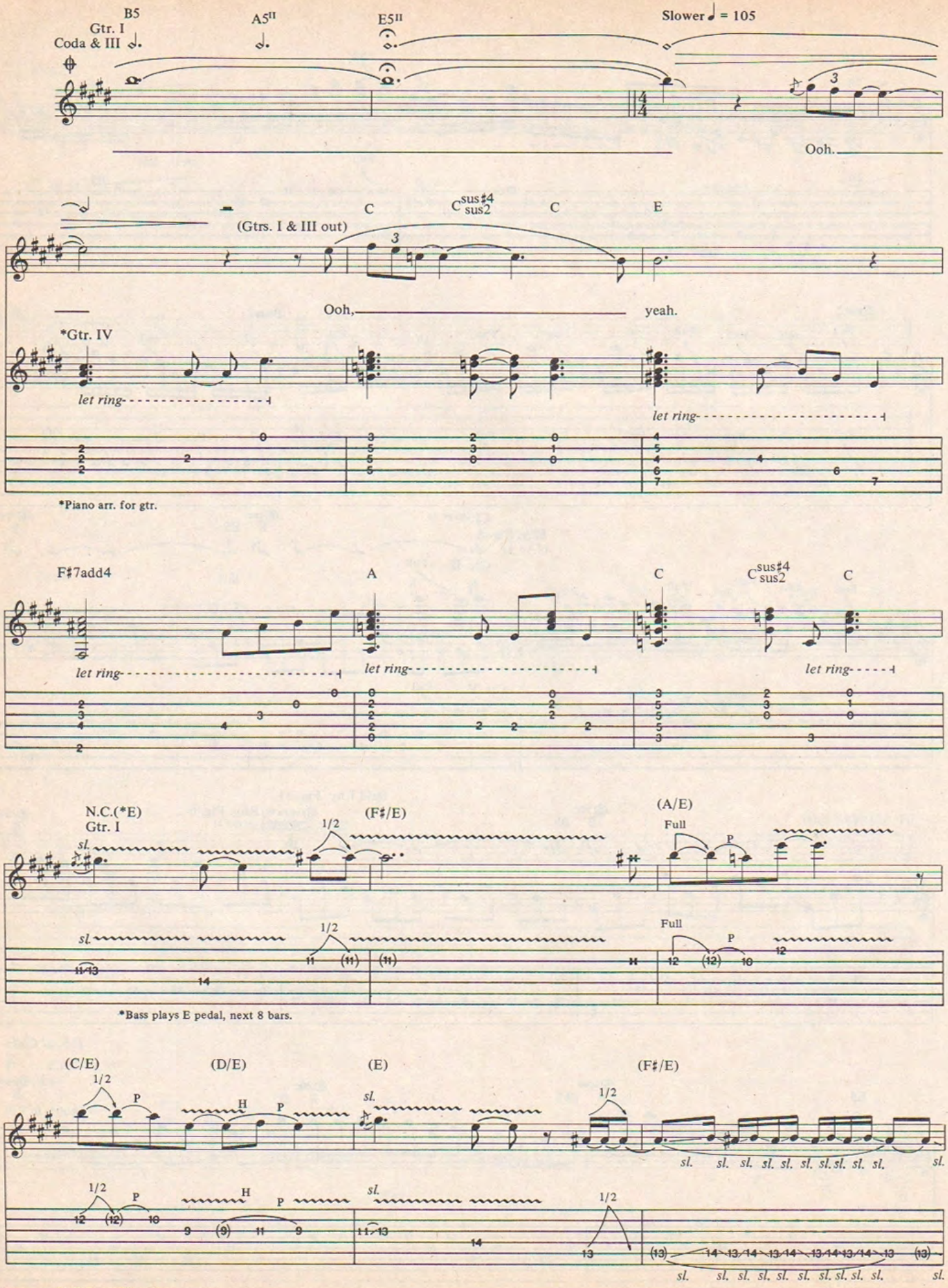
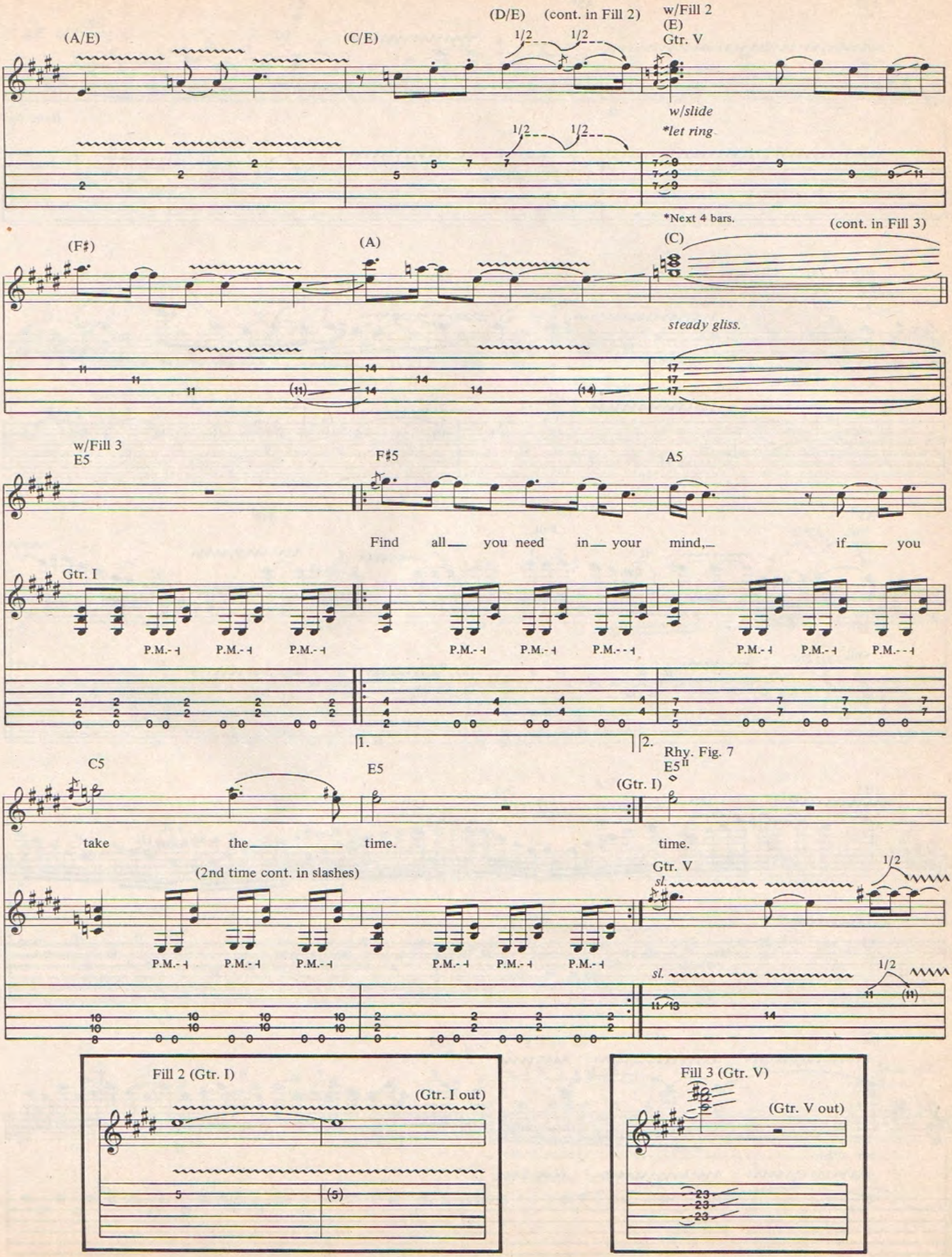
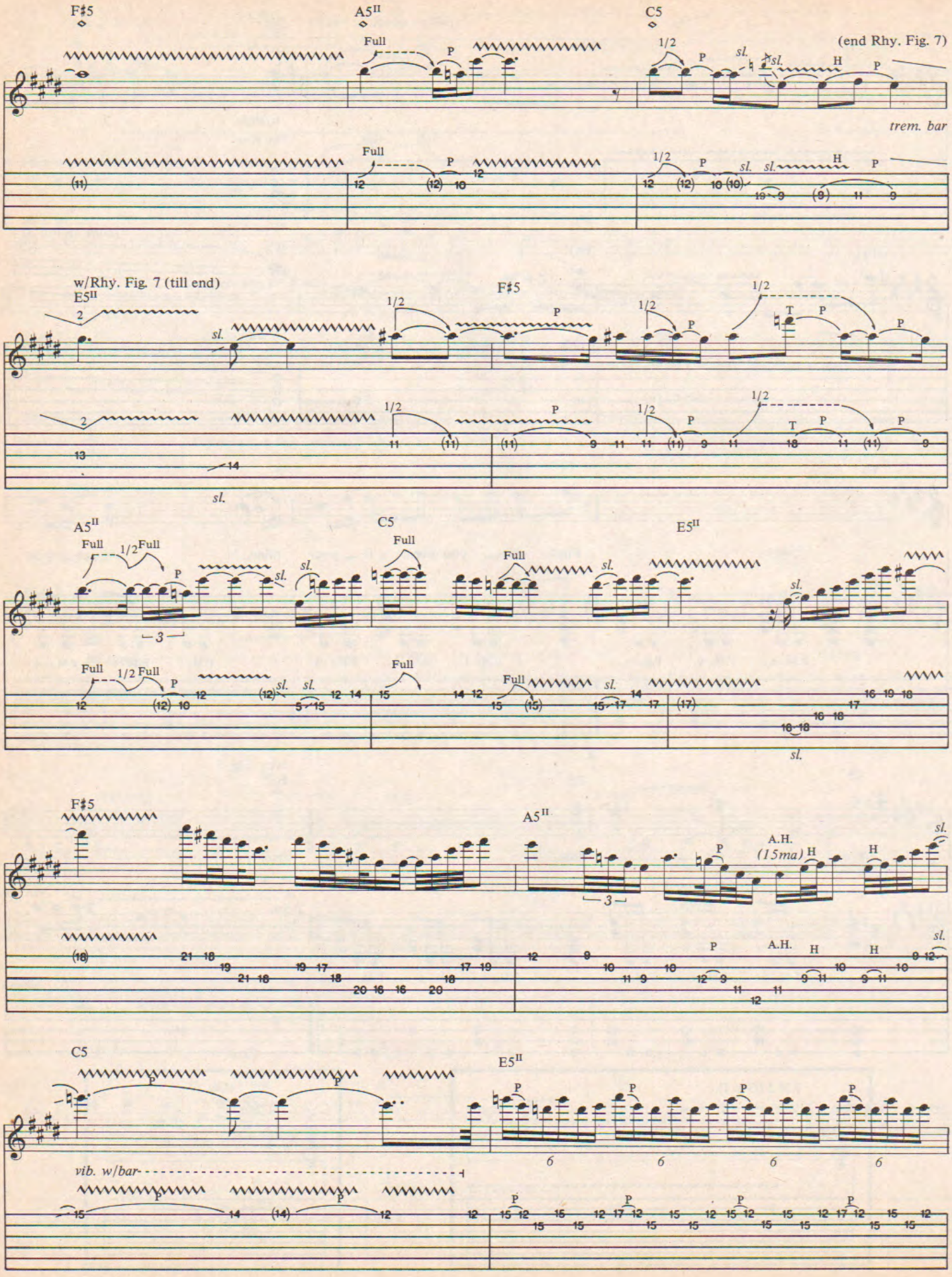

(cont. in Rhy. Fill 2)
D/F♯
E/F♯
F♯
w/Rhy. Fill 2 (1st time only)
N.C.(F♯)
Gtr. V
(G♯)
sl.
P P

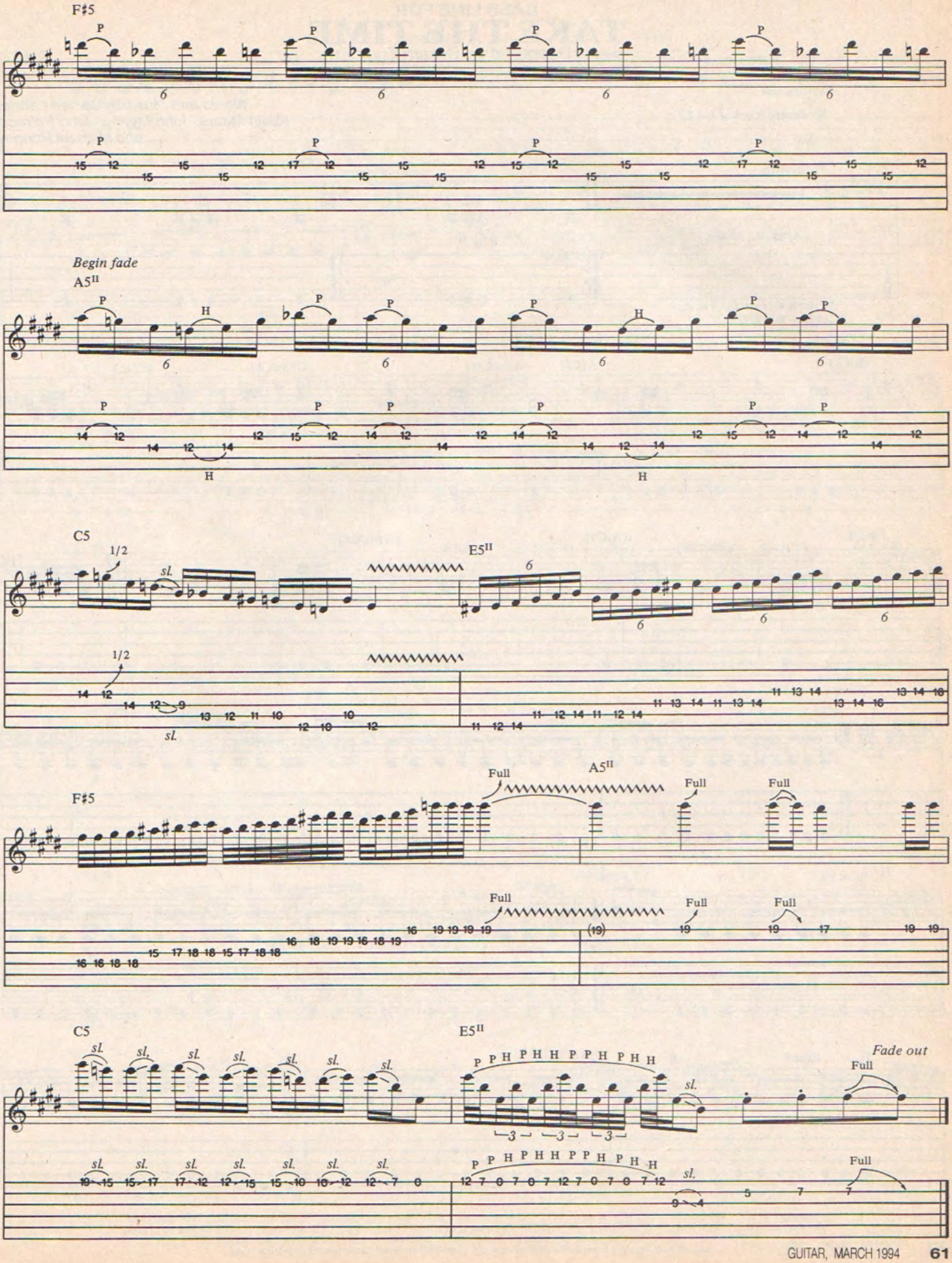

Rhy. Fill 2 (Gtr. I)
(Gtr. I out)
sl.


1.
(B)
(D)
(E)
2.
*D/A
*E/B
N.C.(C♯m)
Full
Gtr. IV
(Gtr. IV out)
Gtr. I
Gtr. I
Full
*Chord names implied by bass part.
A.H. (15ma)
A.H. (8va)
P.M.
A.H. pitch: D
A.H. pitch: G♯


E5
B5
N.C.
sl.
H P P
P.M.
Synthesizer solo
C♯m7
*Gtr. II
Full
*Synth. arr. for gtr.
Rhy. Fig. 5 (Gtr. I)
F♯9
trem. bar
1½


Esus2
H P H
sl.
P.M.
P.M.
Bsus2
Full
(end Rhy. Fig. 5)
w/Rhy. Fig. 5
C♯m7
trem. bar


F♯9
Full
trem. bar
Esus2
Bsus2
C♯5(type 2)
Rhy. Fig. 6
(Gtr. I)
Gtr. II
Gtr. V
(end Rhy. Fig. 6)
F♯5
E5
B5
w/Rhy. Fig. 6
D.S. al Coda
(cont. in Fill 1)

B5
Gtr. I
Coda & III
A5II
E5II
Slower ♩ = 105
Ooh.
(Gtrs. I & III out)
C
Csus♯4 sus2
C
E
Ooh,
yeah.
*Gtr. IV
let ring
let ring
*Piano arr. for gtr.
F♯7add4
A
C
Csus♯4 sus2
C
let ring
let ring
let ring
N.C.(*E)
Gtr. I
(F♯/E)
(A/E)
Full
sl.
1/2
P
*Bass plays E pedal, next 8 bars.
(C/E)
(D/E)
(E)
(F♯/E)
1/2
P
H
sl.

(A/E)
(C/E)
(D/E)
(cont. in Fill 2)
w/Fill 2
(E)
Gtr. V
1/2
1/2
w/slide
*let ring
*Next 4 bars.
(cont. in Fill 3)
(F♯)
(A)
(C)
steady gliss.
w/Fill 3
E5
F♯5
A5
Find all you need in your mind, if you
Gtr. I
P.M.
1.
2.
Rhy. Fig. 7
C5
E5
E5
(Gtr. I)
take the time.
time.
(2nd time cont. in slashes)
Gtr. V
sl.
1/2
Fill 2 (Gtr. I)
(Gtr. I out)
Fill 3 (Gtr. V)
(Gtr. V out)

F♯5
A5II
C5
(end Rhy. Fig. 7)
trem. bar
w/Rhy. Fig. 7 (till end)
E5II
A5II
C5
E5II
F♯5
A5II
C5
E5II
vib. w/bar

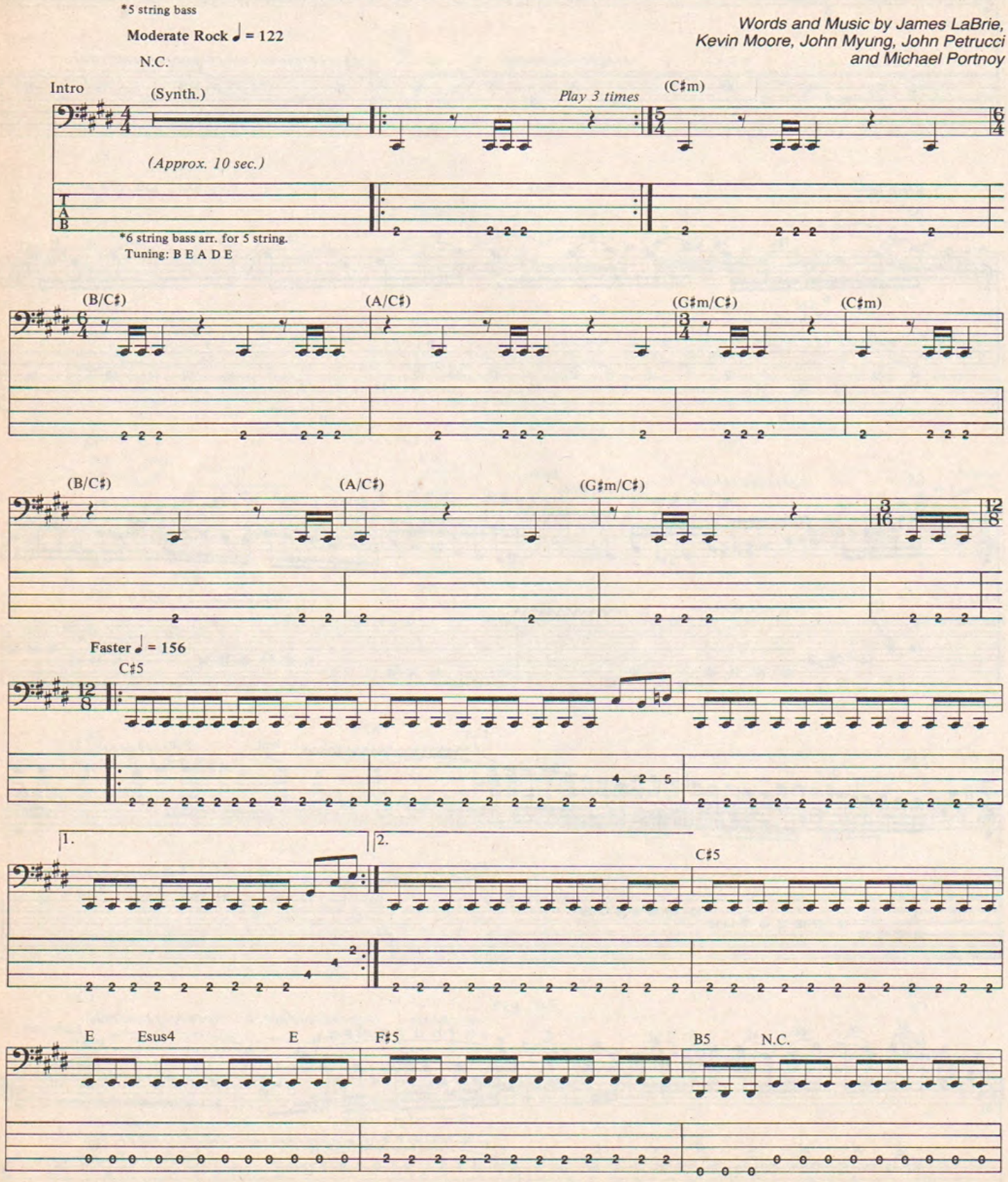

F♯5
Begin fade
A5II
C5
E5II
1/2
sl.
H
P
Full
Fade out

BASS LINE FOR

# TAKE THE TIME

As Recorded by Dream Theater

(From the album IMAGES AND WORDS/Atco Records)

*Words and Music by James LaBrie, Kevin Moore, John Myung, John Petrucci and Michael Portnoy*

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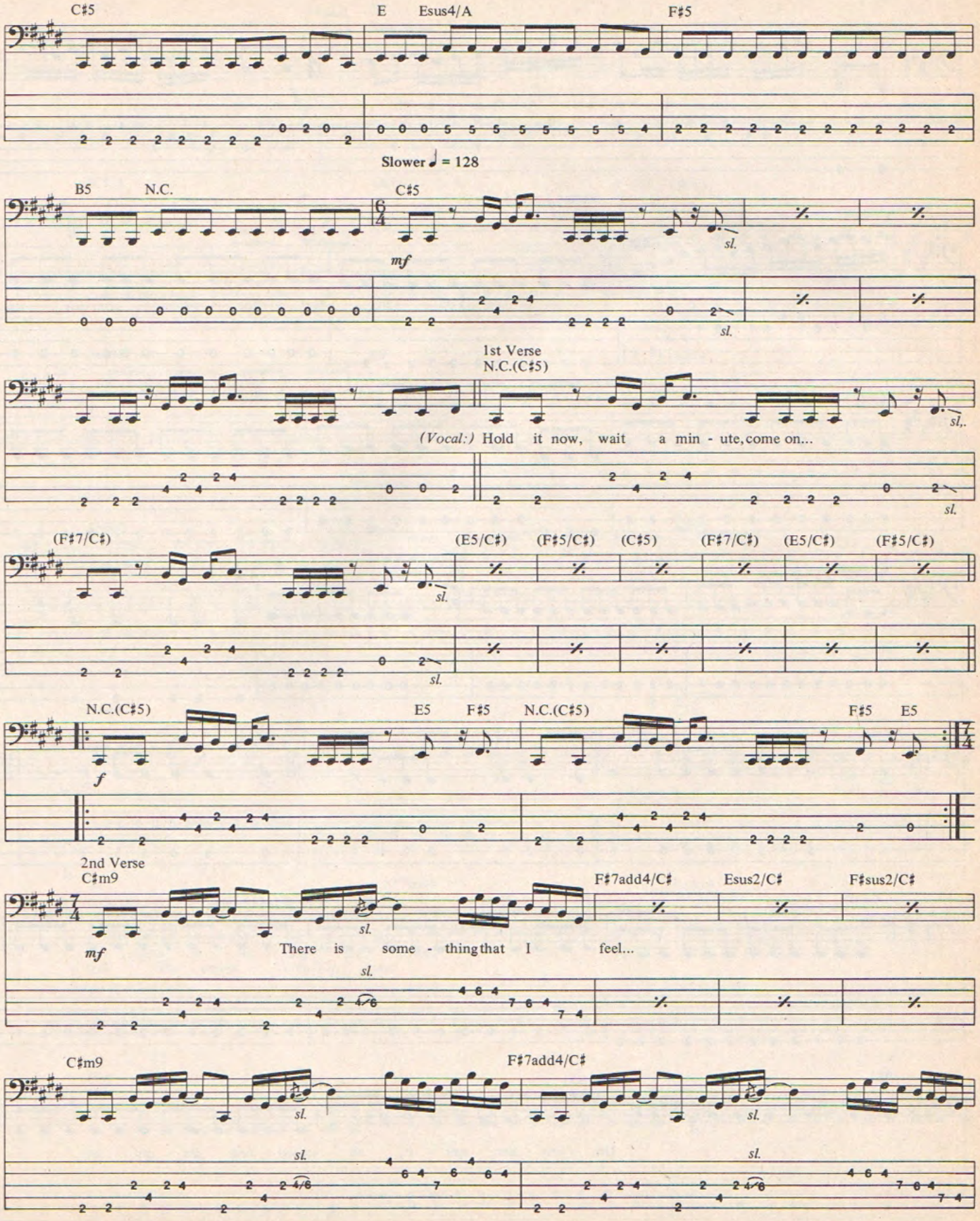
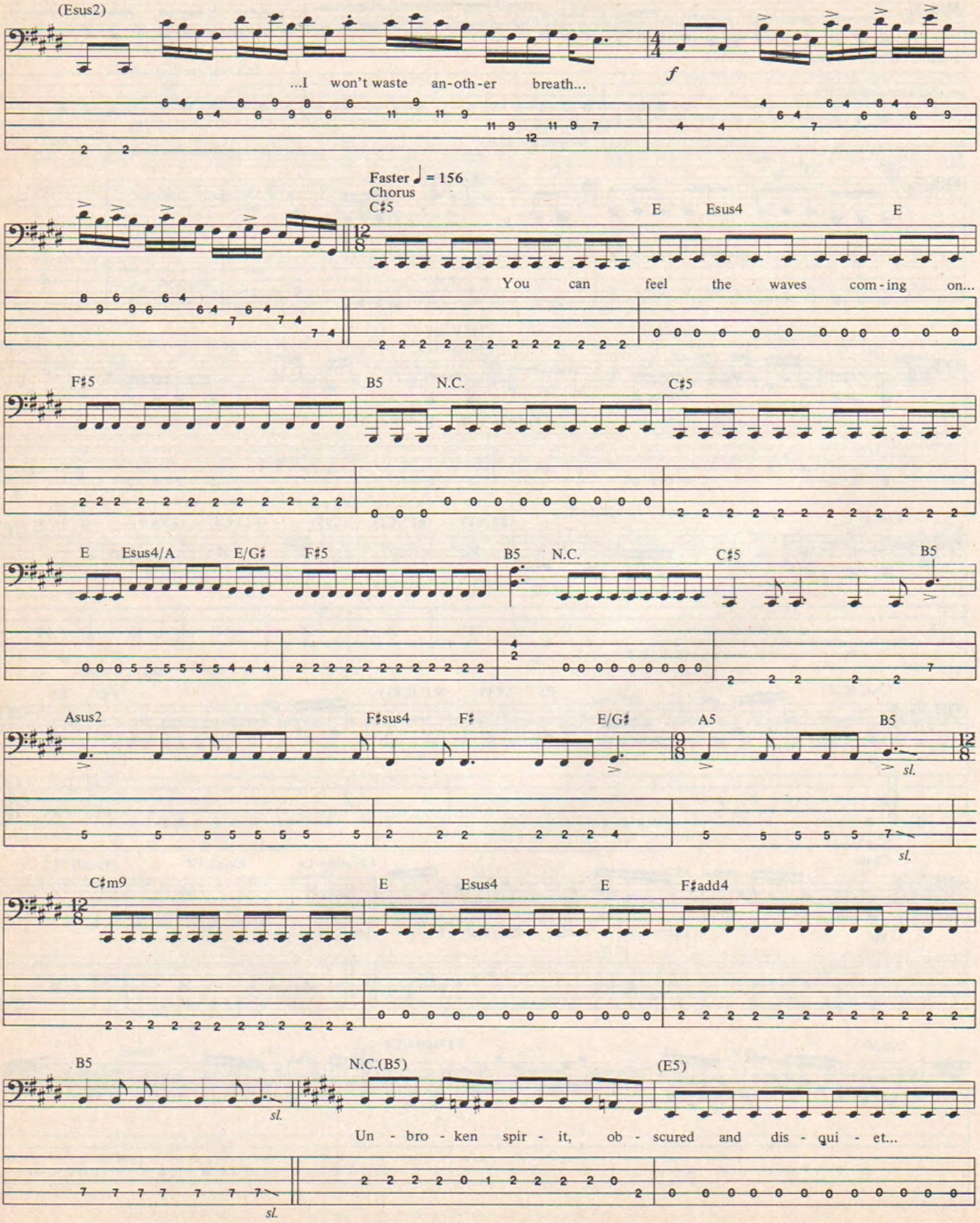
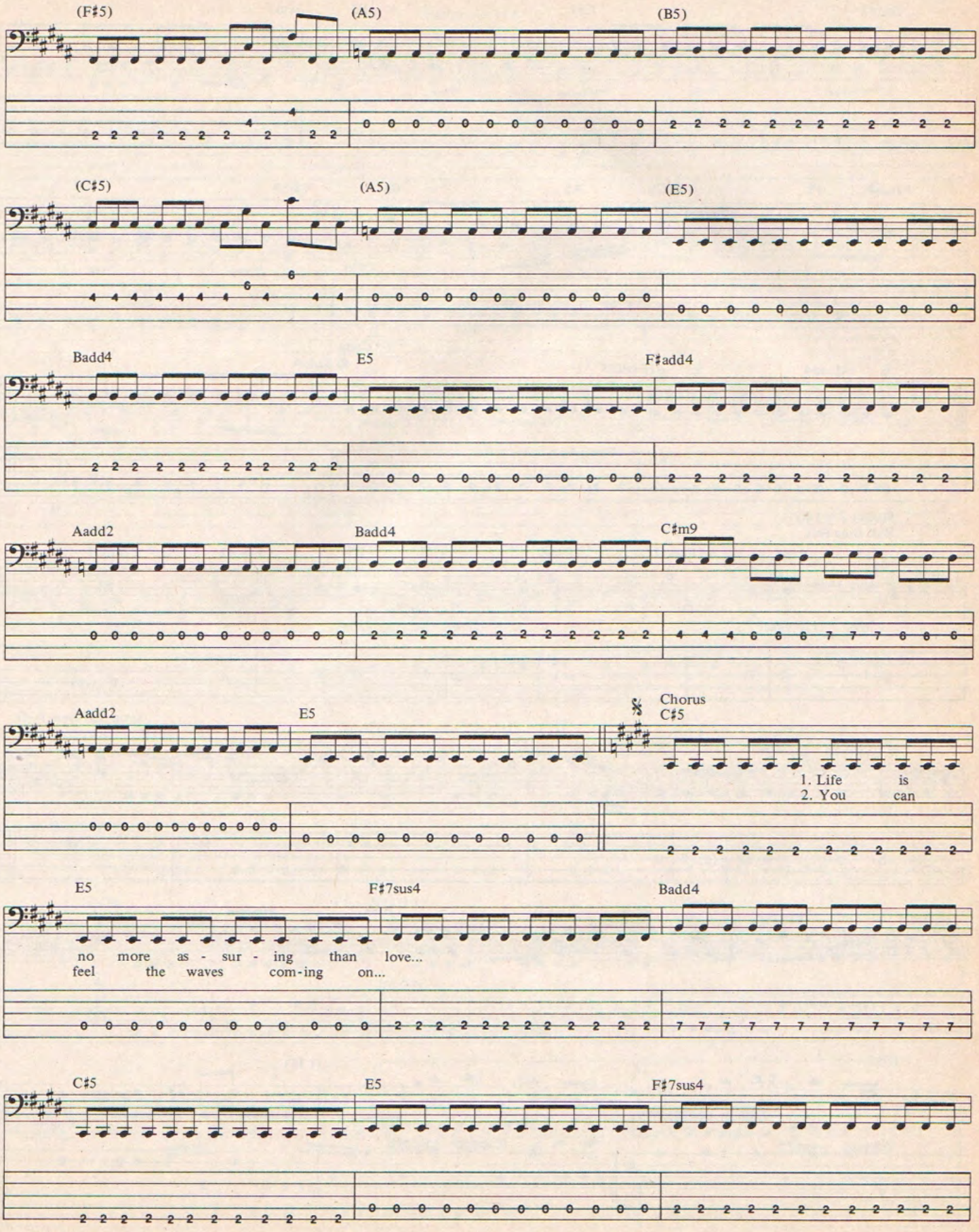
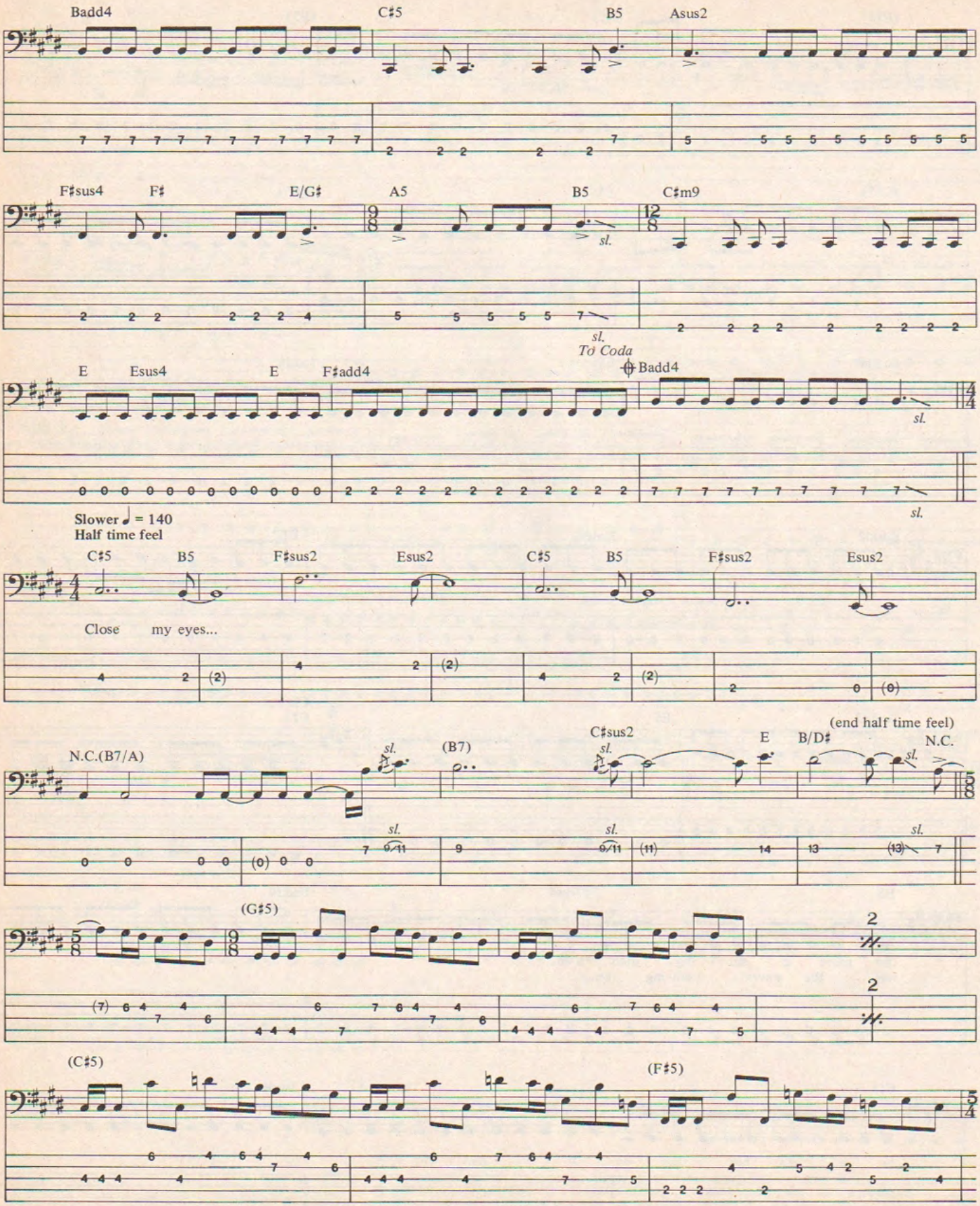
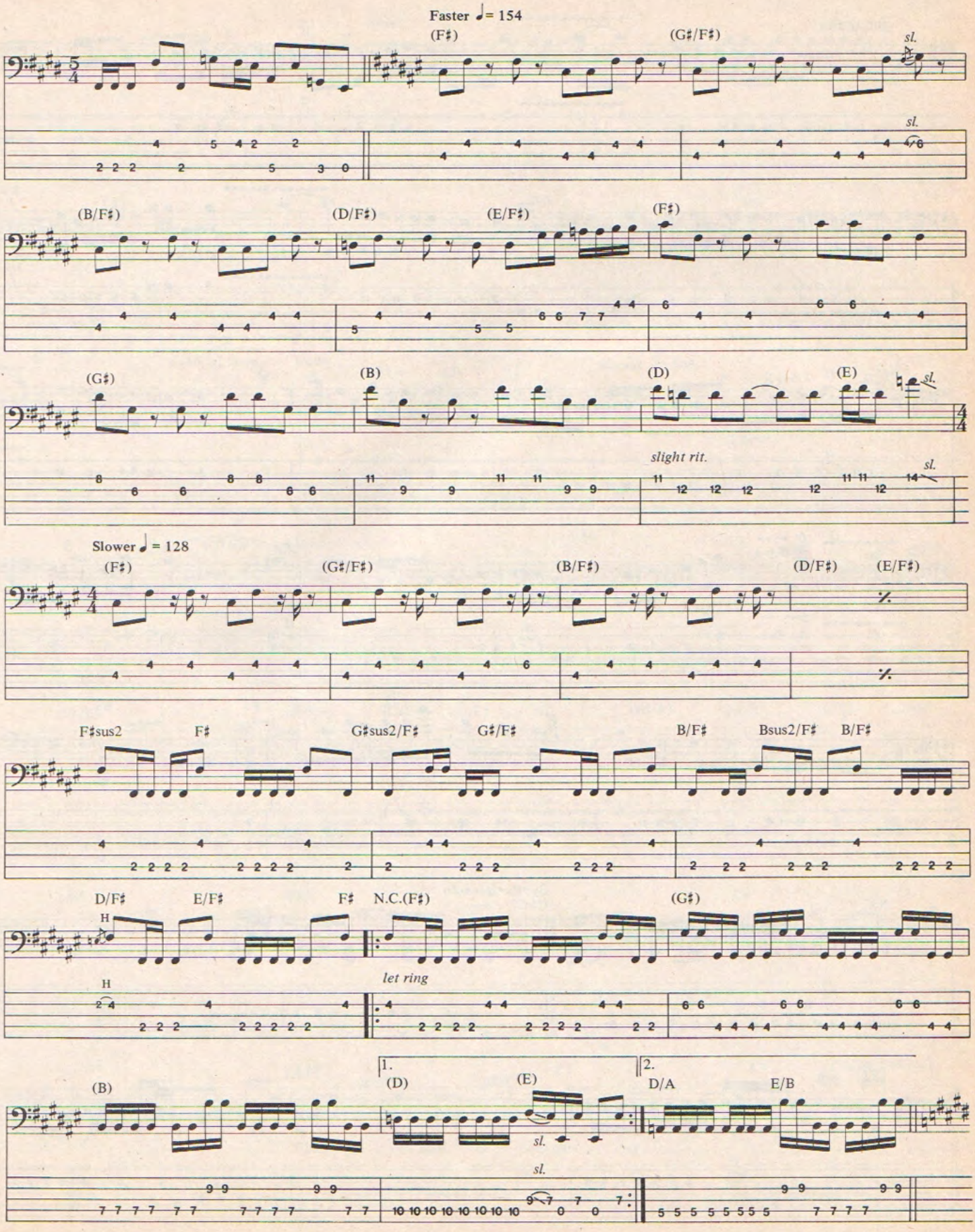
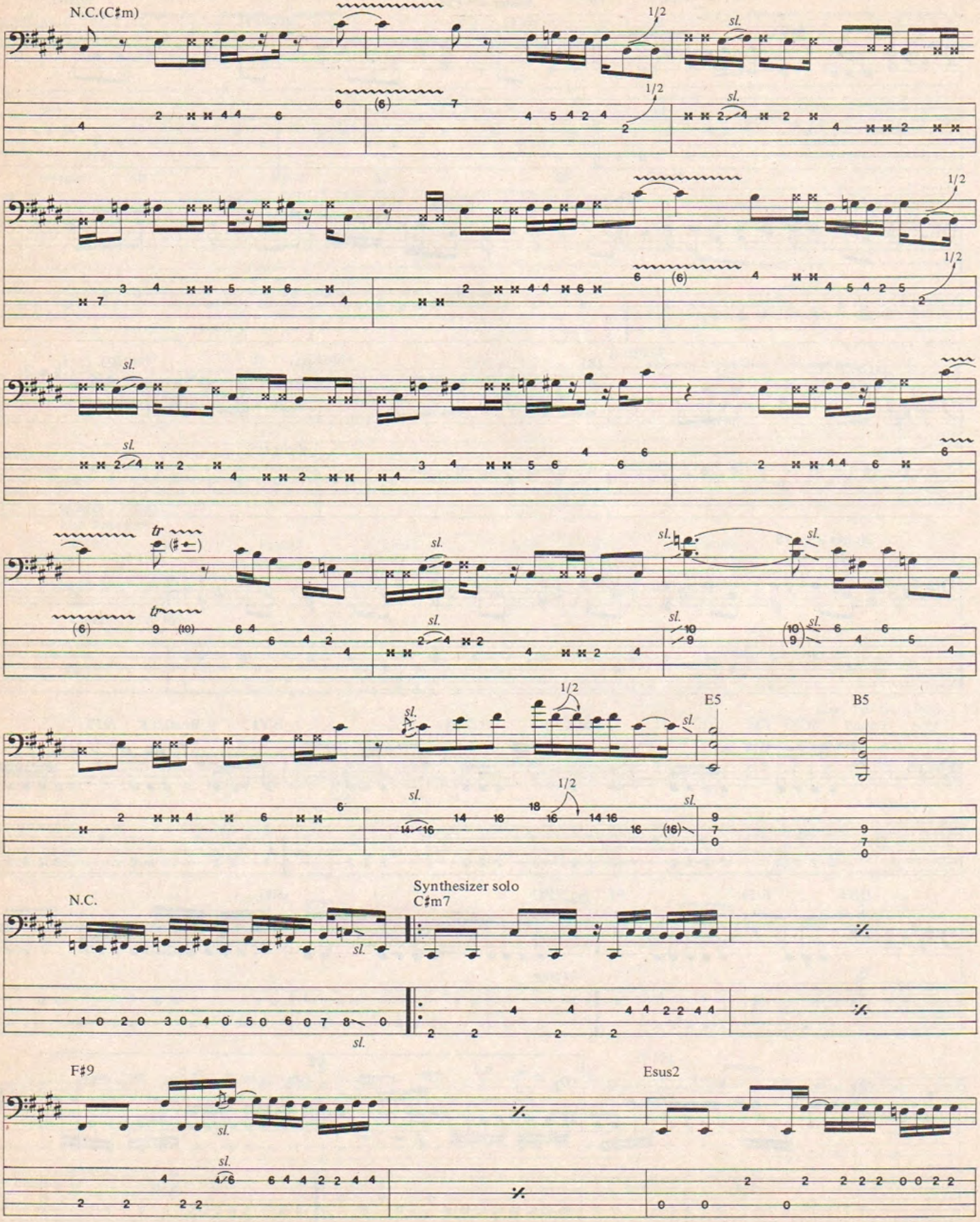
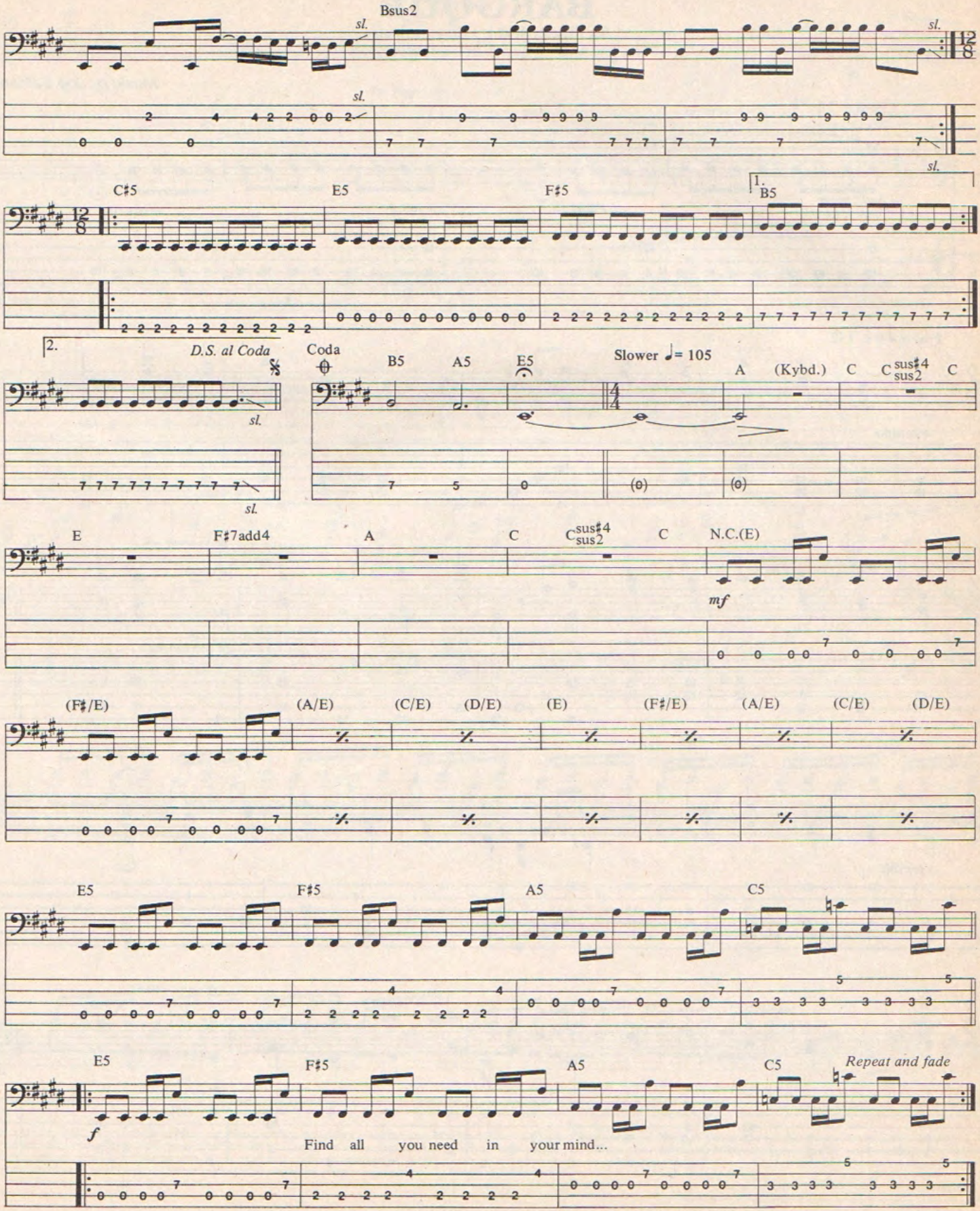

C♯5
E
Esus4/A
F♯5
Slower ♩ = 128
B5
N.C.
C♯5
mf
sl.
1st Verse
N.C.(C♯5)
(Vocal:) Hold it now, wait a min - ute, come on...
(F♯7/C♯)
(E5/C♯)
(F♯5/C♯)
(C♯5)
(F♯7/C♯)
(E5/C♯)
(F♯5/C♯)
N.C.(C♯5)
E5
F♯5
f
2nd Verse
C♯m9
F♯7add4/C♯
Esus2/C♯
F♯sus2/C♯
There is some - thing that I feel...
C♯m9
F♯7add4/C♯


(Esus2)
...I won't waste an-oth-er breath...
f
Faster ♩ = 156
Chorus
C♯5
E
Esus4
E
You can feel the waves com-ing on...
F♯5
B5
N.C.
C♯5
E
Esus4/A
E/G♯
F♯5
B5
N.C.
C♯5
B5
Asus2
F♯sus4
F♯
E/G♯
A5
B5
sl.
sl.
C♯m9
E
Esus4
E
F♯add4
B5
sl.
N.C.(B5)
(E5)
Un - bro - ken spir - it, ob - scured and dis - qui - et...
sl.

(F♯5)
(A5)
(B5)
(C♯5)
(A5)
(E5)
Badd4
E5
F♯add4
Aadd2
Badd4
C♯m9
Aadd2
E5
Chorus
C♯5
1. Life is
2. You can
E5
F♯7sus4
Badd4
no more as - sur - ing than love...
feel the waves com-ing on...
C♯5
E5
F♯7sus4


Badd4
C♯5
B5
Asus2
F♯sus4
F♯
E/G♯
A5
B5
C♯m9
sl.
To Coda
E
Esus4
E
F♯add4
Badd4
sl.
Slower ♩ = 140
Half time feel
C♯5
B5
F♯sus2
Esus2
C♯5
B5
F♯sus2
Esus2
Close my eyes...
(end half time feel)
N.C.(B7/A)
(B7)
C♯sus2
E
B/D♯
N.C.
(G♯5)
(C♯5)
(F♯5)


Faster ♩= 154
(F♯)
(G♯/F♯)
sl.
(B/F♯)
(D/F♯)
(E/F♯)
(F♯)
(G♯)
(B)
(D)
(E)
slight rit.
Slower ♩ = 128
F♯sus2
F♯
G♯sus2/F♯
G♯/F♯
B/F♯
Bsus2/F♯
D/F♯
E/F♯
N.C.(F♯)
let ring
1.
2.
D/A
E/B


N.C.(C♯m)
1/2
sl.
tr
E5
B5
N.C.
Synthesizer solo
C♯m7
F♯9
Esus2

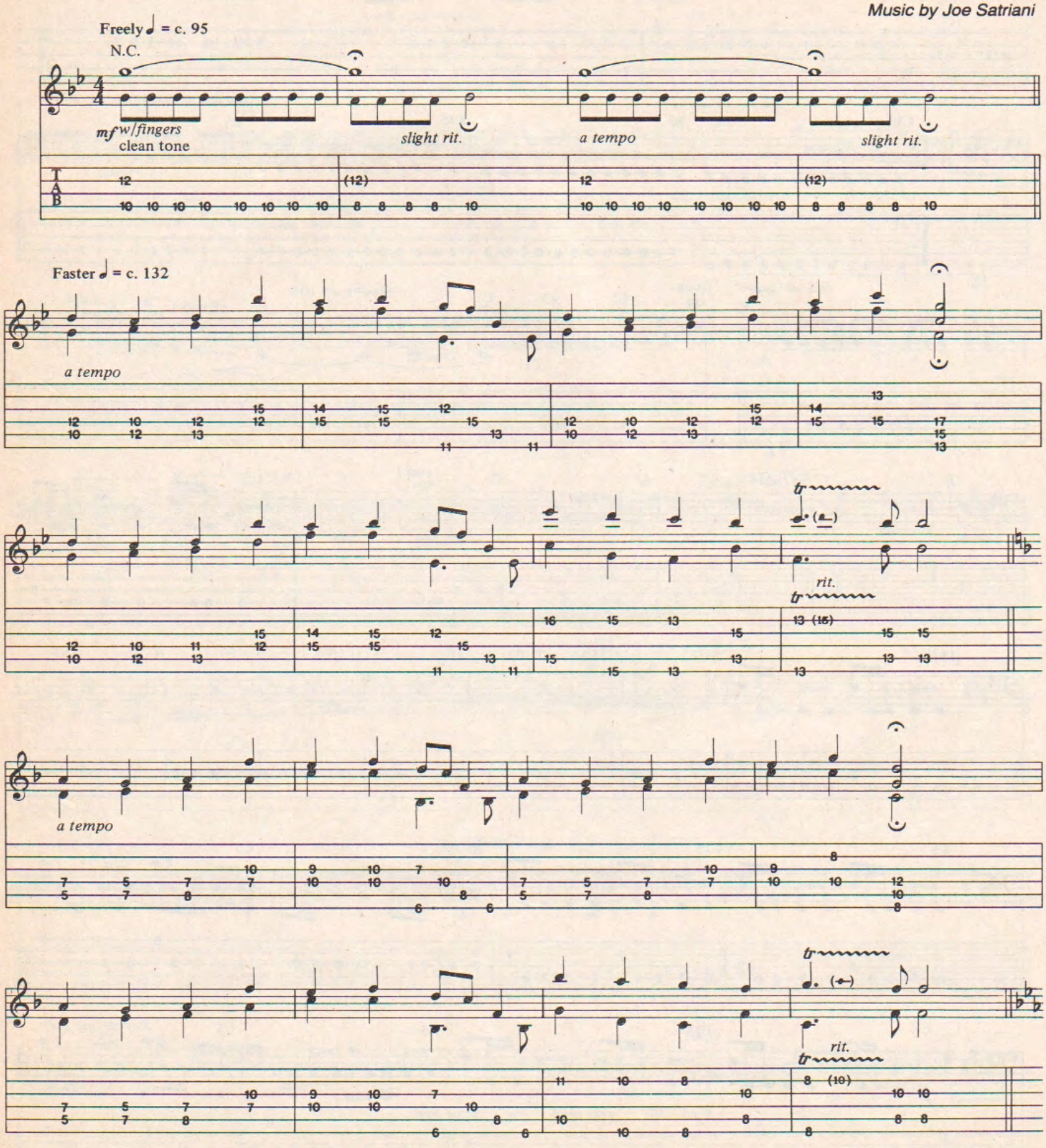

Bsus2
sl.
C♯5
E5
F♯5
1.
B5
2.
D.S. al Coda
Coda
Slower ♩= 105
A
(Kybd.)
C
Csus♯4 sus2
E
F♯7add4
N.C.(E)
mf
(F♯/E)
(A/E)
(C/E)
(D/E)
(E)
A5
C5
f
Find all you need in your mind...
Repeat and fade

Tablature Explanation page 140

# BAROQUE

As Recorded by Joe Satriani

(From the album TIME MACHINE/Relativity Records)

*Music by Joe Satriani*

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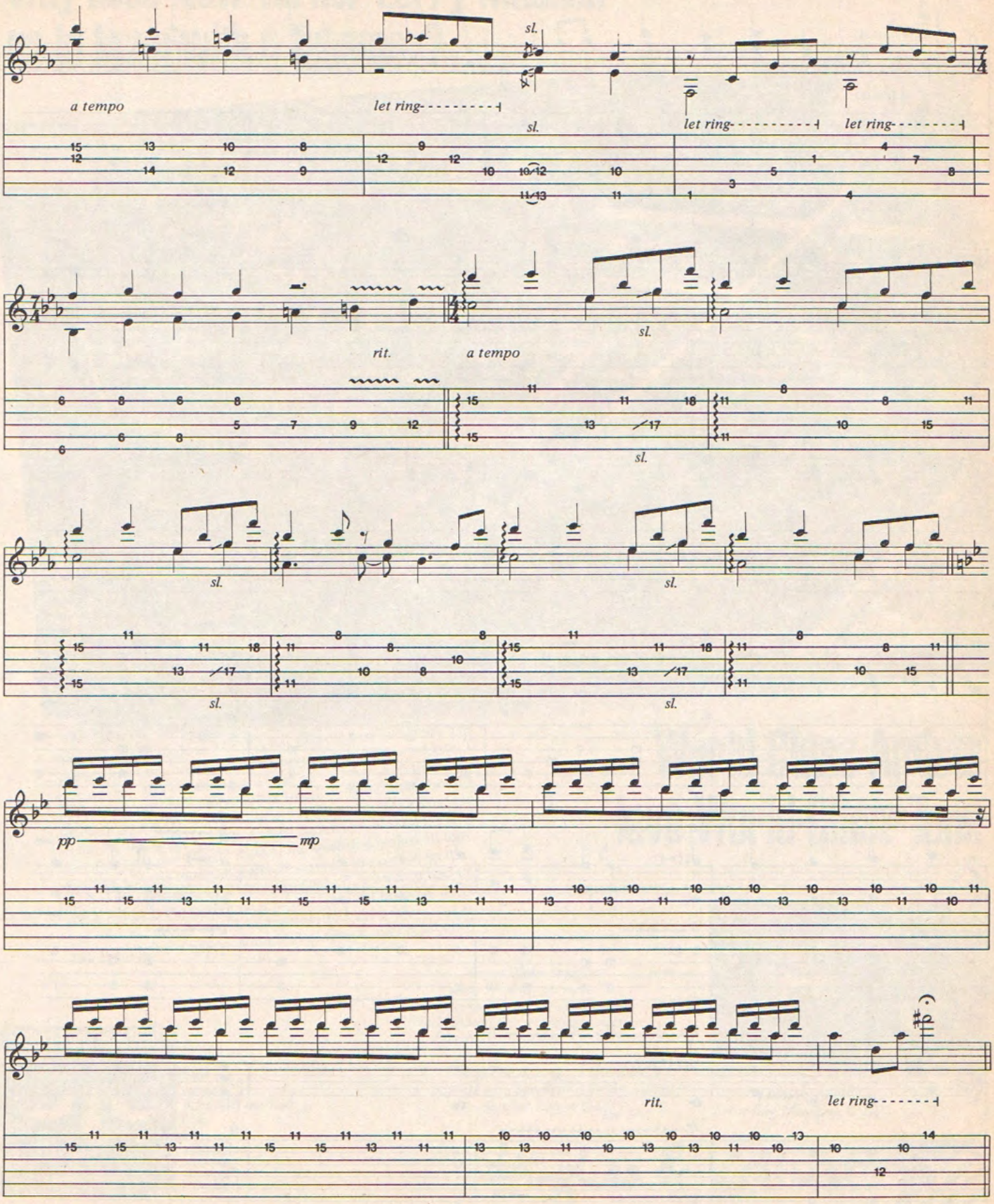
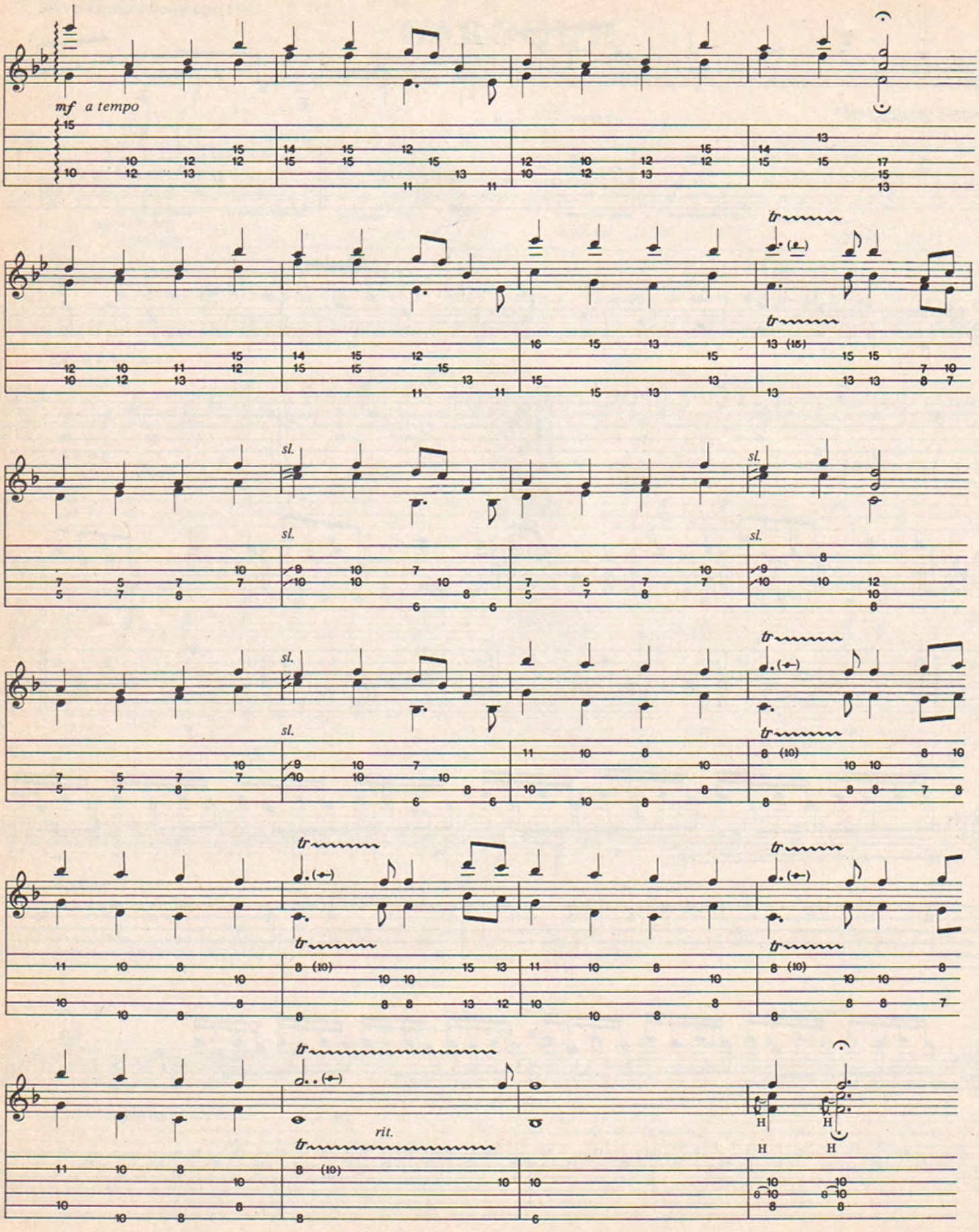
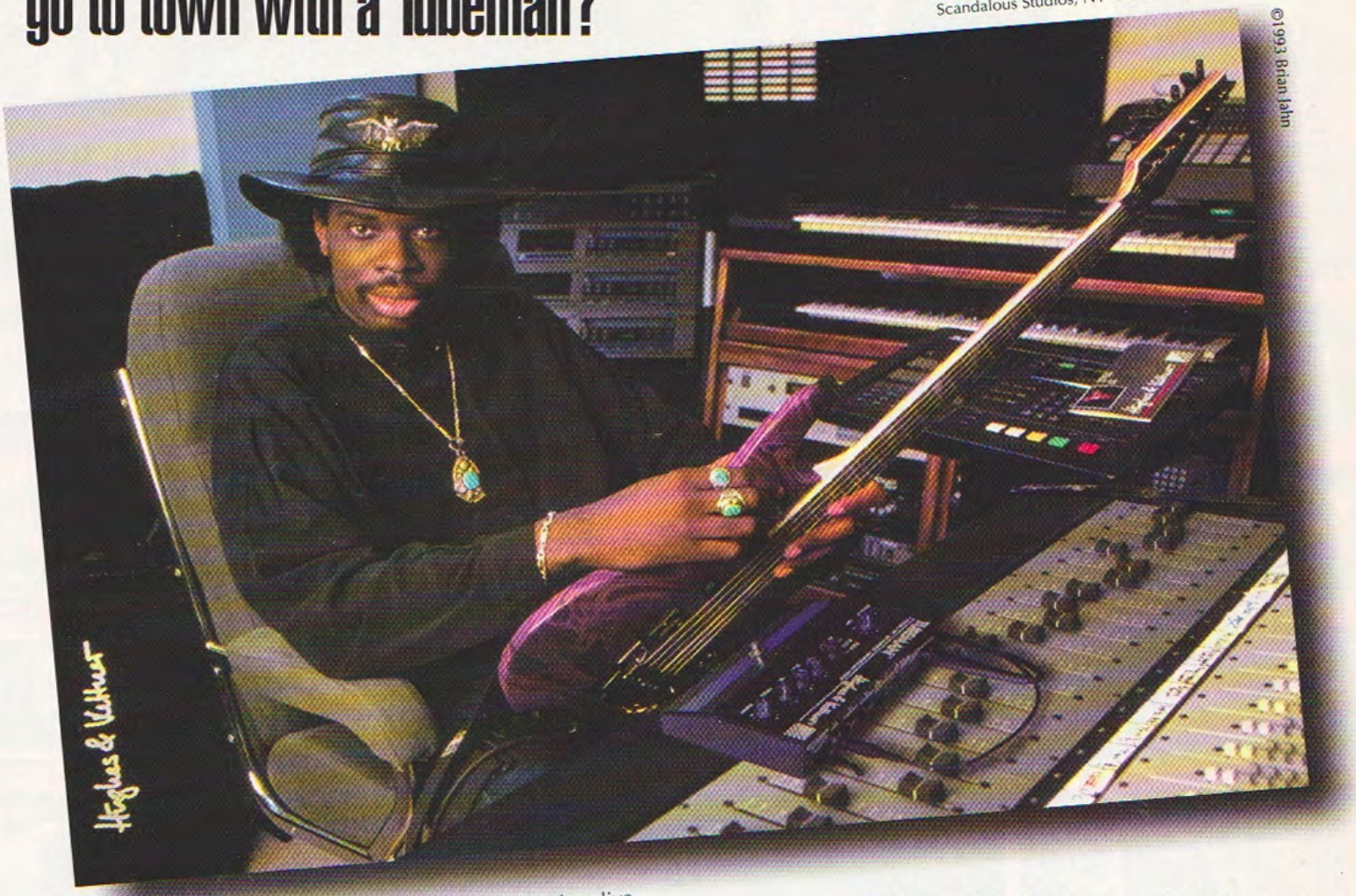

a tempo
let ring
sl.
let ring
let ring
rit.
a tempo
sl.
sl.
sl.
sl.
sl.
pp
mp
rit.
let ring


mf a tempo
tr
sl.
rit.
H

# Why does New Yorker Larry Mitchell go to town with a Tubeman?

Scandalous Studios, NY 1-914-942-4187

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*"Really shines in a recording situation."*
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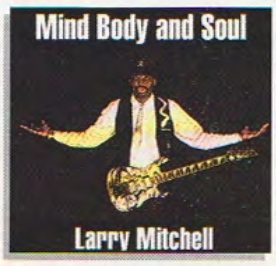
*"Tubular Balls!"*
*Recording Musician ©1/93*

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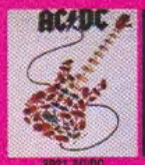


3921 AC/DC
Angus Guitar

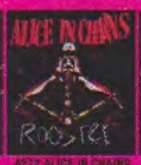
3882 AC/DC
Comic At Ya

4111 AEROSMITH
Get A Grip

4275 ALICE IN CHAINS
Collage

3446 ALICE IN CHAINS
Dirt

3344 ALICE IN CHAINS
Logo



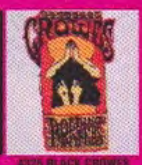
4272 ALICE IN CHAINS
Rooster

4278 ANTHRAX
Collage

4211 ANTHRAX
Diary

4256 B. M. TOY LAND
Fantazzia Co Cover

4108 BLACK CROWES
Remedy



4326 BLACK CROWES
Rolling Poppers

3378 BLACK SABBATH
Devil

3442 BLACK SABBATH
Historical

3581 BLIND MELON
Soulgaly Fans

4032 BIONAZARD
Punishment

4268 B. SURFERS
3 Eyed Wonder

3071 C. CORPSE
Eaten Back To Life

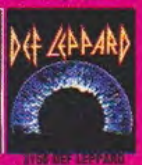
3910 C. CORPSE
Tomb Of Mutilated

3434 CARCASS
Skull/Definition

4004 DANZIG
Disley

4003 DANZIG
Horned Skull

3911 DEAD KENNEDYS
Cowbodia



4150 DEF LEPPARD
Adrenalize

3157 DEF LEPPARD
Let's Get Rocked

3294 DEICIDE
Legion

3978 DINOSAUR JR.
Hitchiker

4094 DOORS
Multi Colored Faces

3948 FAITH NO MORE
Angel Dust

4280 FAITH NO MORE
Bald Headed Man

2540 FUGAZI
Not A Fugazi Shirt

3427 GREEN JELLY
Yukmen

3436 GUNS 'N ROSES
Bad Apple

2633 GUNS 'N ROSES
Barbed Wire Skull

2902 GUNS 'N ROSES
Bloody Logo

3325 GUNS 'N ROSES
Chick On A Gun

3089 GUNS 'N ROSES
Civil War

3975 GUNS 'N ROSES
Flag Skull

2859 GUNS 'N ROSES
Four Aces

4276 GUNS 'N ROSES
Rose & Gun



3441 GUNS 'N ROSES
Skulls



5032 GUNS 'N ROSES
Illusions



4326 HELMET
Vice



4086 IRON MAIDEN
Base Desires



1195 IRON MAIDEN
Live After Death



4124 IRON MAIDEN
Live One



3338 IRON MAIDEN
Vampire


2566 JANES ADDICTION
Santa Lucia


2345 JIMI HENDRIX
Burning Guitar



4135 JIMI HENDRIX
Experience


3311 JIMI HENDRIX
Multi Face Strobe



1639 KISS
Creatures Of The Night



1538 KISS
Destroyer



4062 KISS
Eric Carr Tribute



1756 KISS
Portrait Makeup


3312 KISS
Unholy



4295 LED ZEPPELIN
In Through The Door


4307 LED ZEPPELIN
Photos 4 Sleeves



2183 LED ZEPPELIN
Wizard With Symbols



3440 LEVIATHANS
Lp Cover



4268 LOLLAPALOOZA
Chili-Pop Logo



4267 LOLLAPALOOZA
Spiral/Tour Dates


4266 L. SKYNYRD
One More



3323 MEGADETH
Countdown Group


3407 MEGADETH
Countdown Lp Cover


4331 MEGADETH
Sweating Bullets


3903 MEGADETH
Symphony / Destruction



3145 MEGADETH
Vic Gose To Hell


4330 MEGADETH
Zookeeper


3106 METALLICA
4 Faces



1570 METALLICA
Alchollica



1073 METALLICA
Damage Inc.



4097 METALLICA
Don't Tread On Me



4006 METALLICA
Executioner


3186 METALLICA
Gargoyle



4267 METALLICA
Hetfield Design



1667 METALLICA
Justice For All



1074 METALLICA
Kill 'Em All



1568 METALLICA
Ride The Lightning



1075 METALLICA
Metal Up Your Ass



2119 METALLICA
One



2126 METALLICA
Pinata Lp's Go Back


2575 METALLICA
Pinata Zoriac



1072 METALLICA
Master Of Puppets



2926 METALLICA
Sad But True



3931 METALLICA
Sandman


4095 METALLICA
Whoever I May Roam


3834 MINISTRY
Burning Inside



3148 MINISTRY
Jesus Built My Hotrod



2042 MISFITS
Legacy Of Brutality



3414 M. LOVE BONE
Caricature



2700 M. LOVE BONE
Hallows Monkey Boy



3119 MR. BUMBLE
Tractor In My Balls


4200 BEAVIS BUTTHEAD
Face Shots


4082 BEAVIS BUTTHEAD
Frog Bazaaar


4068 BEAVIS BUTTHEAD
Living Room



4053 MUDHONEY
Yellow Faces



3493 NAPALM DEATH
Utopia Vanished


3226 NINE INCH NAILS
Broken



3035 NINE INCH NAILS
Sin



3060 NIRVANA
Happy Face



3124 OBITUARY
Pile Of Skulls



3199 OBITUARY
End Complete



4105 OVERKILL
I Hate Black



3091 OZZY OSBOURNE
Blizzard Of Ozz



3090 OZZY OSBOURNE
Decaying Face



3961 OZZY OSBOURNE
Last American Concert


2505 OZZY OSBOURNE
No More Tears



3092 OZZY OSBOURNE
Tribute



4032 PANTERA
Pot Leaf



4267 PANTERA
Pocket/Untouched



3158 PANTERA
Vulgar Display



3178 PEARL JAM
Caricature



3272 PEARL JAM
Don't Give Up


4283 PEARL JAM
Logo/Puzzel


4282 PEARL JAM
New Cd Cover



3106 PEARL JAM
Stick Figure



3328 PINK FLOYD
Atom Heart Mother



2566 PINK FLOYD
Dark Side Of Moon



2846 PINK FLOYD
Wall College

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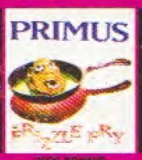
8215 P. FOR PYROS
Rocket Man

4064 P. FOR PYROS
Blue Agenda

4064 P. FOR PYROS
Lip Cover



3060 PRIMUS
Frizzle Fry

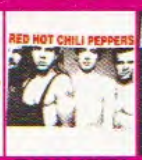
4205 PRIMUS
Pork Soda

3060 PRIMUS
Suck On This

3224 QUEEN
Crest

3229 QUEEN
Faces

3510 R.H.C. PEPPERS
Asterisk



3510 R.H.C. PEPPERS
Arrows

3507 RAMONES
Logo

3217 RANDY RHOADS
Memorial

3096 RUSH
Cartoon

3570 RUSH
Star With Man

3096 SEPULTURA
Posse Tour '92

3570 SLAYER
Crucified Skeleton

3217 SLAYER
Hell Awaits

3411 SLAYER
Hand Of All Evil

## AUTHENTIC CONCERT TOUR T-SHIRTS $15.50

**Designs Listed Below Not Pictured...Same High Quality -- Sizes M, L, XL**

2712 **AC/DC** Back In Black
2564 **AC/DC** Highway To Hell
3947 **AC/DC** Live
4136 **AEROSMITH** Group Shot
3908 **ALICE IN CHAINS** Angry Chair
3042 **ALICE IN CHAINS** Bleed The Freak
3923 **ALICE IN CHAINS** Sick Man
4041 **ALICE IN CHAINS** X-Ray
3152 **ANTHRAX** Not Man With Finger
4110 **BABES IN TOYLAND** Evil Girl
3437 **BEASTIE BOYS** F**Kyou All
4409 **BIOHAZARD** Urban
4411 **BLACK CROWES** Europe Tour
2863 **BLACK SABBATH** Original Group
4341 **BLIND MELON** TuTu
3418 **BODY COUNT** Skull/Toxic Brain
4040 **BON JOVI** Flamin Heart
3423 **BON JOVI** Torn Photo
3132 **C.O.C.** Holler
3366 **C.O.C.** Liberty Statue
4078 **C.O.C.** Vote
3125 **CANNIBAL CORPSE** Butchered At Birth
4392 **CARCASS** Putrefaction
3984 **CITIZEN DICK** Group
3905 **CURE** Alter Individual
4289 **CYPRESS HILL** Red Skull/Pot Leaf
2866 **DANZIG** Goat'S Head
3245 **DANZIG** How The Gods Kill
2841 **DANZIG** Jesus Bleeding
1313 **DEAD KENNEDYS** Logo
3179 **DEAD MILKMEN** Soul Rotation
4329 **DEATH** Idividual Thought Patterns
4382 **DEICIDE** Exploding Cross
3343 **DINOSAUR JR** Castle
4345 **DINOSAUR JR** Choppin
4094 **DOORS** Multi Colored Faces
2715 **DOORS** Riders On The Storm
4204 **ERIC CLAPTON** Eric & Albert Hall
3438 **EXTREME** Cd Photo/Itinerary
3265 **FAITH NO MORE** Circle Of Moon
3097 **FAITH NO MORE** New Logo
3967 **FUGAZI** Group Shot
4424 **GREEN JELLY** Cereal Killer
4106 **GREEN JELLY** 3 Little Pigs
2218 **GUNS 'N ROSES** Axl
3324 **GUNS 'N ROSES** Caricature
3240 **GUNS 'N ROSES** Coma
4132 **GUNS 'N ROSES** Duff
4067 **GUNS 'N ROSES** Skin & Bones
2220 **GUNS 'N ROSES** Slash
3239 **GUNS 'N ROSES** Warning Sticker
2484 **GWAR** Collage
3401 **HELMET** Blood Drop Photo
4123 **HOUSE OF PAIN** Bulldogs
3863 **ICE TEA** Body Count Lp Cover
3321 **INFECTIOUS GROOVES** Lp Cover
2631 **IRON MAIDEN** Eddie & Kid
3210 **IRON MAIDEN** Fear Of The Dark
1497 **IRON MAIDEN** Killers
1196 **IRON MAIDEN** Mummy
3338 **IRON MAIDEN** Vampire
1941 **J. ADDICTION** Nothing'S Shocking
2521 **JANE'S ADDICTION** Ritual/Habitual
3403 **JOE SATRIANI** Extremist Lp Cover
2413 **KING DIAMOND** Grave Yard
2670 **KISS** First Lp Cover
3204 **KISS** New Group
1755 **KISS** Rock & Roll Over
4384 **KREATOR** Hallucinative Comas
3307 **L7** Smell The Magic
1267 **LED ZEPPELIN** 1st Lp Cover
2474 **LED ZEPPELIN** Blk S.S. Full Color
3990 **LED ZEPPELIN** Gold & Copper Zeppelin
2542 **LED ZEPPELIN** Hammer Of Gods II
3242 **LED ZEPPELIN** Knight
2524 **LED ZEPPELIN** Wheatfield
3995 **LEMONHEADS** Hate Your Friends
4050 **LYNYRD SKYNYRD** Eagle
2858 **MEGADETH** Alien
2970 **MEGADETH** Vic On Shield
4212 **METALLICA** Crossed Arms Photo
1666 **METALLICA** Damaged Justice
2069 **METALLICA** Doris
2288 **METALLICA** Spider/Zoriac
2039 **METALLICA** Sword/Zoriac
3925 **MINISTRY** Mosquito
3949 **MINISTRY** Pyramid
3977 **MINISTRY** Scarecrow
2272 **MISFITS** Die Die
1790 **MISFITS** Eyeballs
1342 **MISFITS** Skeleton
4421 **MORBID ANGEL** Covenant
3970 **MUDHONEY** Piece Of Cake
3305 **NAPALM DEATH** Vampire
3882 **NINE INCH NAILS** Fixed
2602 **NINE INCH NAILS** Group Shot
3281 **NINE INCH NAILS** Logo Gold Trim
3280 **NINE INCH NAILS** Lp Cover
3435 **NIRVANA** Come As You Are
3059 **NIRVANA** Logo
2648 **OBITUARY** Cause Of Death
3199 **OBITUARY** The End
1461 **OVERKILL** F**k You
3072 **OZZY OSBOURNE** Ozzy Cross
3246 **OZZY OSBOURNE** Ozzy On Toilet
3404 **OZZY OSBOURNE** With Dove
3235 **PANTERA** Purple Photo
4407 **PANTERA** X-Ray/Good,Bad,Vulgar
4023 **PEACE SIGN** Mushroom Peace
3341 **PEARL JAM** Crayons
4068 **PEARL JAM** Reject
4435 **PEARL JAM** Sign Post
4436 **PEARL JAM** Window Pane
3858 **PINK FLOYD** Diver
2871 **PINK FLOYD** Hammers
3981 **PINK FLOYD** Screaming Head
4413 **PORNO FOR PYROS** Burning City
2987 **PRIMUS** Clay Figure
2957 **PRIMUS** Sea Of Cheese
4051 **PRIMUS** Skeeter Fishing/Primus
4336 **PRIMUS** Vine Logo/Framed Photo
4383 **PUNGENT STENCH** Dirty Rhymes
3221 **QUEEN** Night At The Opera
3855 **QUEEN** Original Group Shot
3408 **R.H. CHILI PEPPERS** Aztec Face
3063 **R.H. CHILI PEPPERS** Sex Magic Lp
2142 **R.H. CHILI PEPPERS** Poison Logo
4417 **R. AGAINST MACHINE** Bombtrack
4437 **RAMONES** Cbgb Photo/Guitars
4301 **RAMONES** Mondo Bizarro
4057 **RAMONES** Wanna Be Well/Wanna Be
3332 **ROLLINS BAND** Silence Sucks
3100 **RUSH** Roll The Bones
3212 **S.O.D.** I Hate Everyone
4058 **SACRED REICH** Dungeon Scene
3953 **SCREAMING TREES** Lp Cutout
2758 **SEPULTURA** Beneath The Remains
1159 **SEX PISTOLS** Save The Queen
2886 **SKID ROW** Slave To The Grind
2833 **SLAUGHTER** Portraits
3862 **SLAYER** Slaylanic
3861 **SLAYER** Spill The Blood
2944 **SLAYER** War Ensemble
4400 **SMASHING PUMPKINS** Siamese
3267 **SOUNDGARDEN** Photo
4412 **SOUL ASYLUM** Keen Kutter
2709 **STEVE VAI** Passion & Warfare
2878 **STEVE VAI** Photo
2620 **STEVIE RAY VAUGHAN** In Step
2615 **STEVIE RAY VAUGHAN** Logo
4414 **STONE TEMPLE PILOTS** Cheesecake
4260 **STONE TEMPLE PILOTS** Bowlarama
1978 **SUICIDAL TENDENCIES** Join Army
3960 **S. TENDENCIES** Skull & Bandana
3411 **TESLA** Psychotic Supper
3917 **TESLA** Tesla Live
2845 **TESTAMENT** Lost Souls
4381 **TOOL** Group
4000 **TOOL** Tool Wrench
4334 **U2** Psychedelic Photo/Itinerary
4406 **URGE OVERKILL** Urge Overkill
2983 **VAN HALEN** Carnal Knowledge
3902 **W.A.S.P.** Skull & Band
3952 **WARRANT** Censor This

3615 S. PUMPKINS
Bassman

3596 SONIC YOUTH
Goats

4223 SOUL ASYLUM
Hypocrisy

3167 S. RAY VAUGHAN
Grayish Photo

3218 S. RAY VAUGHAN
Mercury

4214 S. T. PILOTS
New Logo

4219 S. T. PILOTS
Wicked Garden

4221 S. TENDENCIES
Mouse Trap

3281 TESTAMENT
The Ritual

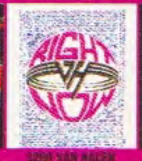
3222 TESTAMENT
Electric Crown

3491 UGLY KID JOE
Cuttersville

3498 UGLY KID JOE
Least Wanted

1645 VAN HALEN
Eddie

2226 VAN HALEN
Guitar



3298 VAN HALEN
Right Now

3211 W.A.S.P.
Welcome To Morgue

3498 WHITE ZOMBIE
Green Monster

3498 WHITE ZOMBIE
Real Me

**WE GUARANTEE 100% CUSTOMER SATISFACTION...**

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1502 **GUNS 'N ROSES** Illusions
1518 **JIM MORRISON** Portrait
1516 **JIMI HENDRIX** Portrait
1505 **KISS** Destroyer
1506 **LED ZEPPELIN** Swan Song
1511 **MEGADETH** Peace Sells
1501 **METALLICA** Sad But True
1513 **MOTHER LOVE BONE** Logo
1503 **PEARL JAM** Faces & Logo
1507 **PINK FLOYD** Dark Side Of Moon
1514 **QUEEN** Night At The Opera Logo
1508 **R.H. CHILI PEPPERS** Faces & Logo
1517 **RANDY RHOADS** Portrait
1520 **ROLLING STONES** Tongue
1512 **RUSH** Hold Your Fire Logo
1509 **STEVIE RAY VAUGHAN** Logo
1510 **VAN HALEN** Faces & Logo

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**Top Quality Embroidered Caps**

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1119 **ALICE IN CHAINS**
1045 **BLACK CROWES**
1113 **CANNIBAL CORPSE**
1116 **DANZIG**
1151 **DEAD KENNEDYS**
1017 **DEF LEPPARD**
1046 **FAITH NO MORE**
1106 **FUGAZI**
1006 **GUNS 'N ROSES**
1048 **IRON MAIDEN**
1066 **JIMI HENDRIX**
1009 **KISS**
1042 **LED ZEPPELIN**
1015 **MEGADETH**
1012 **METALLICA**
1125 **MINISTRY**
1117 **NINE INCH NAILS**
1085 **OBITUARY**
1118 **PANTERA**
1000 **PEARL JAM**
1021 **PINK FLOYD**
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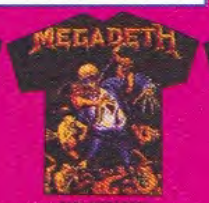

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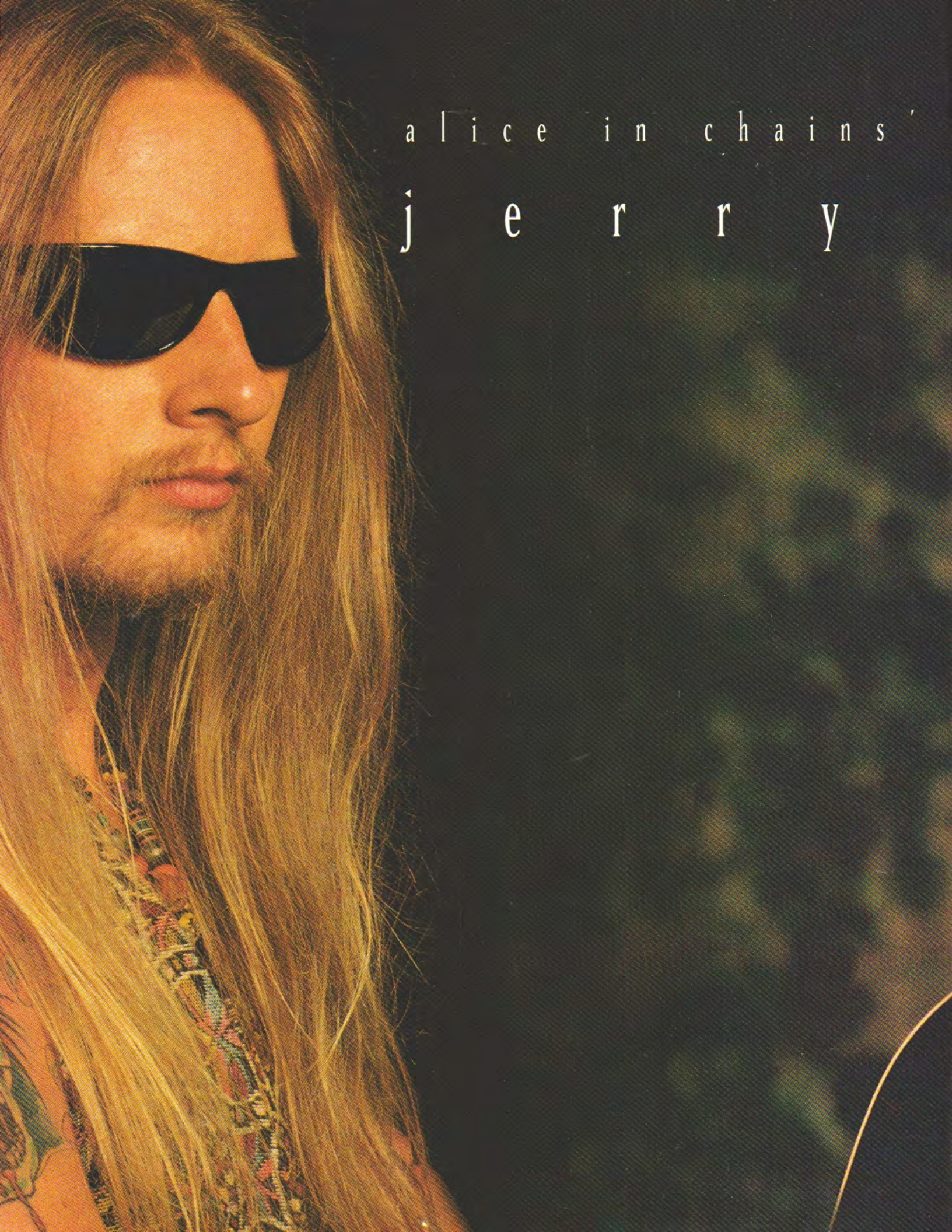

alice in chains'
jerry

# cantrell

## Man at the Top

Jerry Cantrell's guitar playing resembles nothing so much as the diesel engine in a Mack truck. When you open the hood, you see a big, imposing chunk of metal with enough energy to drive tons of dirt up the side of a cliff. You also notice that there aren't a lot of frills—no fancy attachments that might affect performance or diminish from the engine's overall power. The diesel engine is all about force—pulsing, vibrating, and ferocious.

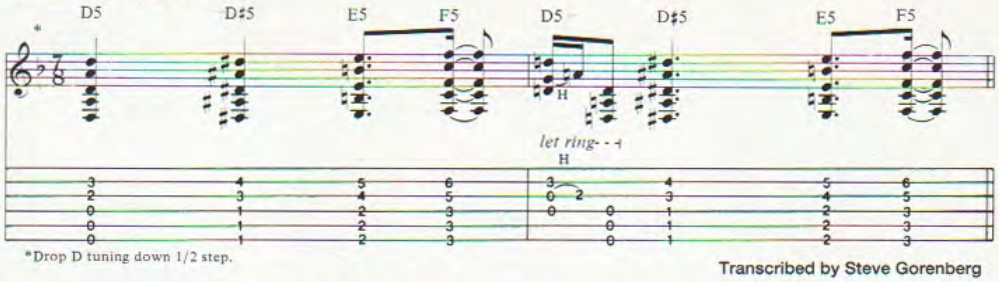
by HP Newquist

Marty Temme

In effect, you find that same force in Cantrell's guitar playing, which is the reason that he and Alice In Chains remain favorites in our annual readers' poll. Stripped of frills and flash, Cantrell's is an uncomplicated yet brutish guitar style which churns out hammering chords and skull-pinching leads. From the opening chords of Alice In Chains' first big single, "Man in a Box," to the talk box intro of "Rotten Apple" from the band's new *Jar of Flies*, it is obvious to all but the brain-dead that Cantrell isn't just another grunge guitarist. Throughout his entire repertoire, Cantrell's guitar sounds like that throttling Mack truck. Even at his most subtle and subdued—on tunes like "Down in the Hole"—you can still hear the diesel idling, ready to shift into gear at a moment's notice.

Ex. 1

"Them Bones" Verse: bars 1 -2




*Drop D tuning down 1/2 step.

Transcribed by Steve Gorenberg

Cantrell's hardest licks can best be described as the sound of Black Sabbath copulating with Aerosmith. He has a certain bottom-heavy crunch similar in tone and feel to that used by Tony Iommi, but his riffs and chord progressions reflect the more rootsy style of Joe Perry. In fact, Cantrell is unabashed about the presence of 1970s references in his music (he has cited Elton John and Lindsey Buckingham-era Fleetwood Mac as being his primary songwriting influences), and feels strongly that what you've listened to in the past creates a lot of who you are today. Cantrell also subscribes to that light-but-heavy philosophy of vintage bands like Iron Butterfly and Led Zeppelin, where you put as much effort into the slower stuff as you do into the harder stuff. Neither he nor his band can ever be accused of offering up fluff ballads just to get radio airplay. Every guitar part counts, an attitude that went into a coma with the advent of power ballads. Perhaps that's why Cantrell is able to make use of '60s and '70s styles and turn them into something that sounds fresh and unique today.

Seeing how he is a guitarist of the 1990s, though, Cantrell melds the world of grunge (noisy, brash, emotional, and primitive) with the world of the metalist (ball-crushing tone, precision playing, and instrumental control). In fact, Jerry stands as the definitive link between the grunge and metal worlds, never giving in to one or the other yet always taking the best from each. A dyed-in-the-wool grunge guitarist can be expected to simply mimic a song's vocal lines or take off on the melody; a metal shredder will go for the edge of the envelope, trying to extract a million notes from the modal scales suggested by the song's chord changes. These extremes can be found in the playing of a Kurt Cobain at one end and somebody like Sepultura's Andreas Kisser at the other.

Cantrell gives nods to both but owes loyalty to neither. If he was stripped of modern music labels and removed from the present day, he would be just as com-

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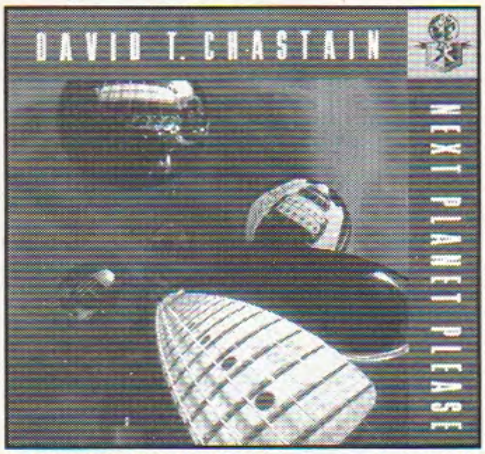

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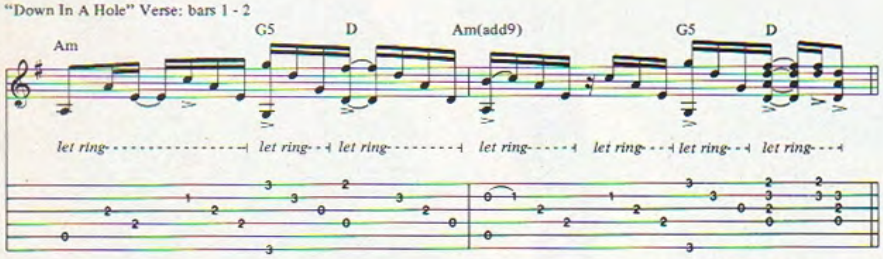
*Billy Sheehan plays bass for Mr. Big. New release "Bump Ahead" now available on Atlantic Records.*

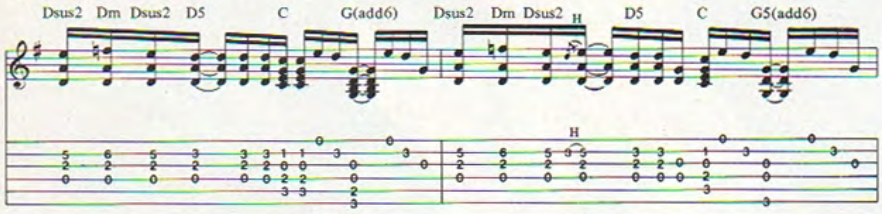
*Photography by Jeff Sedlik*

Joe Giron

Ex. 2

"Down In A Hole" Verse: bars 1 - 2

Transcribed by Andy Robyns

Ex. 3

"Down In A Hole" Chorus: bars 1 - 2

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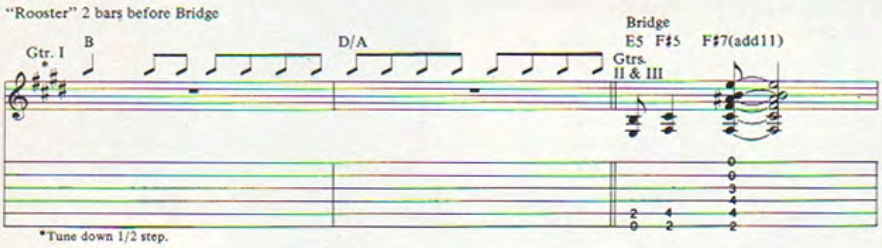
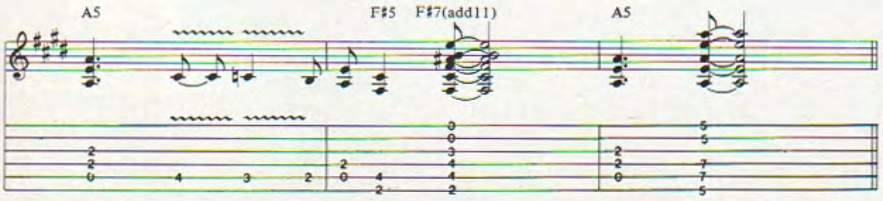
Ex. 4

"Rooster" 2 bars before Bridge

*Tune down 1/2 step.




Transcribed by Andy Robyns

fortable and relevant in the 1960s or the 1970s as he is today (the only era that Cantrell might not fit into is the 1980s, when big, happy chords and glam-based pseudo-rock were the rule). His fills are reminiscent of the sounds of late 1960s arena solos: atmospheric and aggressive, but always to the point. They never crowd the song or the vocals. At times they even evoke Hendrix and Santana. Most importantly, these lead fills and solos are not those of a shredder trying to impress his listeners: they are, instead, natural extensions of his song's chord structure. There are few surprises in the direction of Jerry's solos because they always seem to fit so naturally into the confines of the song. You never listen to a Cantrell solo and scratch your head, wondering what the hell is going on or what he is trying to prove. You don't even have to ask. For example, the brief lead break on "Sea of Sorrow" features some nice octave voicings, which you hear very rarely in rock solos yet sound perfect in Cantrell's hands.

But Cantrell can be traditional in a most inventive way. Note the one-stroke, single-step simplicity of the verse section of "Them Bones" (Example 1). It is rare for a guitarist to repeat such a basic, four-step chromatic climb and use it as the core of a song, yet Cantrell makes it work in the same way that Tony Iommi did on, say, "Sabbath Bloody Sabbath." (Note that the short bit preceding "Hate To Feel" on *Dirt* plays homage to Sabbath with its "*Iron Man*" parody.) A reverse variation on this theme, similar to Jimmy Page's "Dazed and Confused" riff, is evident in "Junkhead" and even "Hate to Feel."

Cantrell is also able to leave his imprint on a basic three-chord progression. Take "Down in a Hole" as an example. Using open chords, his

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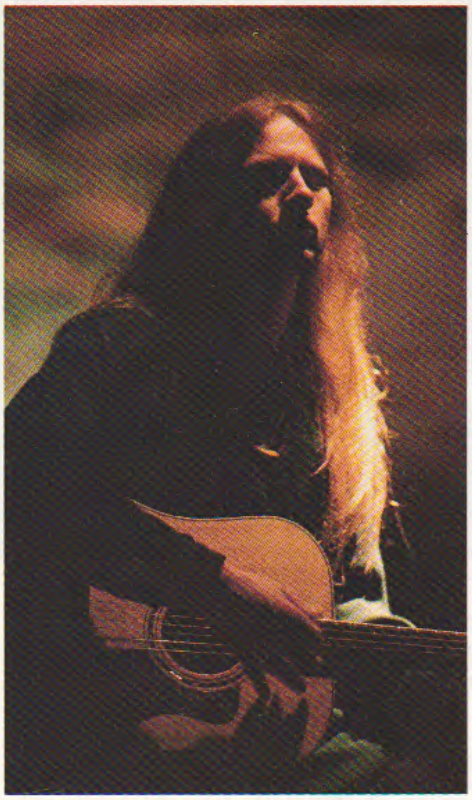

Marty Temme

downward sweep of the strings is accentuated with hammer-ons and quick chord bursts which transcend the otherwise unremarkable chord structure (Example 2). Add a little bit of phase shifting and you have the overdrive burn of Jerry Cantrell kicked down to comfortable, even elegant, second gear.

"Down in a Hole" also shows how much Jerry can move around within a single chord to accentuate the vocal highlights of a song (Example 3). Using an open D string and a third-string A as the foundation of his D chord, Cantrell flits around on the second string to add a suspended 2nd, minor 3rd, and perfect 5th that complement the four words of the chorus, utilizing the empty space between vocal lines to break away from the D just long enough to keep things interesting but not distracting.

Cantrell has no problem jumping from the comfortable to the confrontational. He also is willing to let empty space invade his playing, refusing to cram the instrument into every available opening. In "Rooster" (Example 4), an ode to his dad, Cantrell's slightly phased guitar maintains a simple, acoustic-style rhythm which elicits shades of that unsung 1960s guitar band, Steppenwolf. The rhythm guitar lets the bass guitar provide all the emphasis until the bridge, when Jerry comes slamming into the song with all pistons pumping. But he immediately backs off to give room to the vocal line. Here he chooses to comple-

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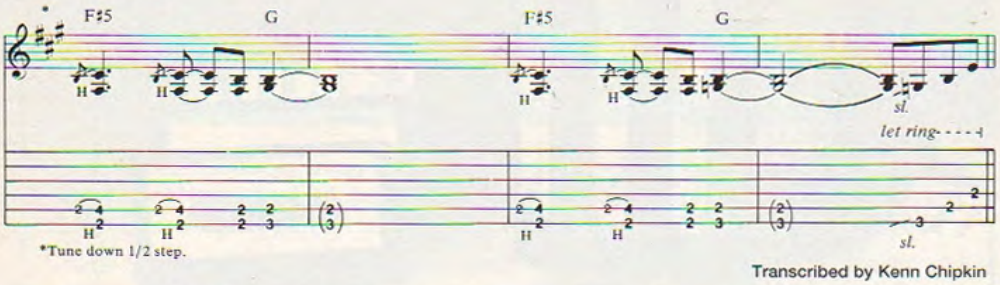
Ex. 5

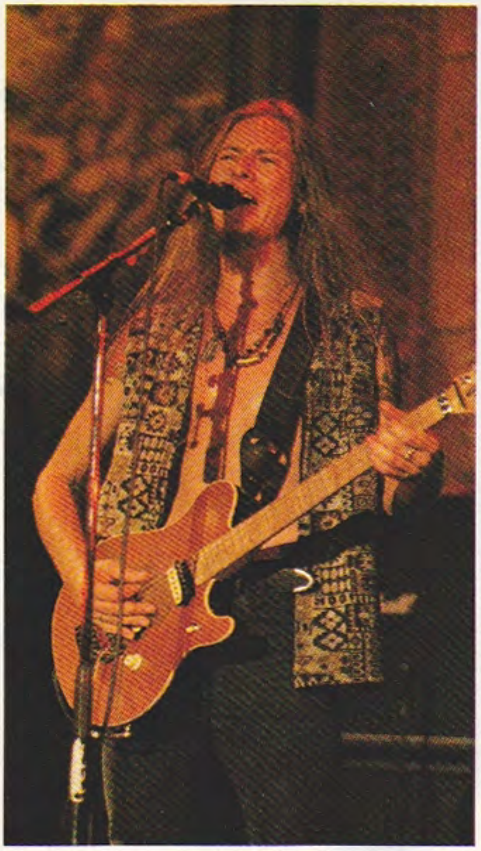
"Would?" Verse: bars 1 - 4




*Tune down 1/2 step.

Transcribed by Kenn Chipkin

ment Layne Staley's howling with a walking vibrato, this time working his way down the chromatic scale (another Tony Iommi maneuver). As soon as Layne is finished, Cantrell revs up to ramming speed again. "Rooster" is a perfect example of the way a good guitarist and songwriter allows other elements of the band to take center stage when necessary.



Steve Grantz/Retna Ltd.

The musical sense that Cantrell employs in "letting the air make the music" is perhaps most evident in "Would?" (Example 5). During the verse he plays four slightly psychedelic-sounding chords just to either side of the beat, then lets them ring through the next measure. This serves to focus attention on the heavy drumbeats that hold down the entire song (even Staley's vocals are somewhat trippy in this song). Because of the amount of airy openness in "Would?" the drums become the focal point, and any amount of overplaying or constant riffing by the guitar would kill the texture of the tune. Try imagining the insistent opening rhythms of "Them Bones" in "Would?" It either wouldn't work or it would have an entirely different feel that would detract from the vocals and the lyrics.

Cantrell is also particular about where and when he applies his effects. For the most part he relies on the strength of the tone from his guitar and amp setup. He does apply phase shifting to his lighter electric and acoustic work, but otherwise limits his effects to wah-wah and an occasional reverb. The reverb is used primarily for his background fills, while the wah-wah serves to add meat to his solos. The wah-wah is also sporadically employed when he chooses to double a main riff in order to

Continued on page 106

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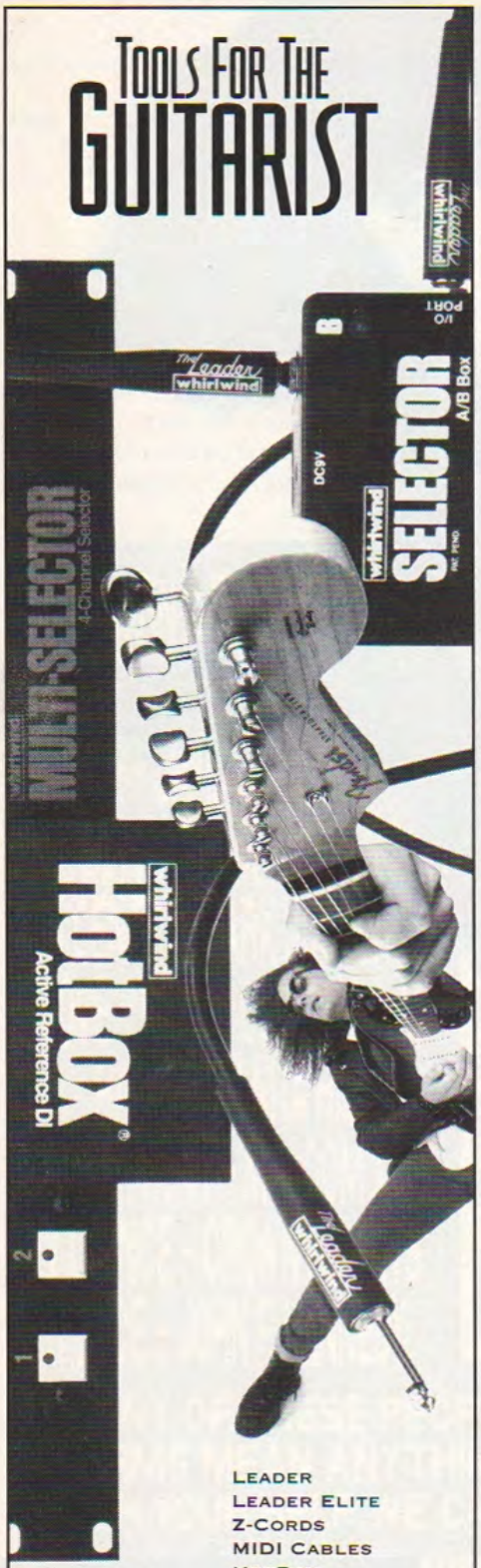


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# READERS' CHOICE AWARDS

*Continued from page 32*

metal is only one side of Friedman's guitar talent. His acoustic work made all those *Unplugged* albums sound like lame, six-string noodling.

## GETTING BETTER ALL THE TIME:

**Jimmy Page.** It's hard to see how Page—the acknowledged master of creating guitar-driven songs—could get much better, but he did. Despite what you think of Coverdale/Page, listen to "Absolution Blues" and "Whisper a Prayer for the Dying" to hear what a master sounds like when he puts his mind to it. The riff in "Whisper" is as truly menacing as anything Page has ever done.

**Honorable Mention:** Black Sabbath and Mercyful Fate both scored strongly, a reminder to the new generation of metal guitarists that you're never too old to rock'n'roll, especially if you helped to invent the form.

## BREAKTHROUGH BAND OF THE YEAR:

**Dream Theater.** Petrucci & Co. won this category with all the fury of a runaway train. The band relies on the kind of artistry that used to distinguish dedicated musicians from punks, and guitarists from wankers. The huge tally for Dream Theater seems to indicate that our readers aren't interested in the latter.

**Honorable Mention:** Stone Temple Pilots and White Zombie both made respectable showings, and both bands have guitarists who aren't ashamed to admit that they know how to play.

## ALBUM OF THE YEAR:

***Images and Words* by Dream Theater.** Although John Petrucci was one of this past year's favorite new faces, the response to this album took even us by surprise. Alice In Chains' *Dirt* came in a close and respectable second, but Dream Theater definitely nailed down the top spot. Again, we have to wonder: Is the practicing musician ready to start practicing again?

**Honorable Mention:** A host of tried-and-true guitar bands garnered their fair share of votes, including Van Halen's *Right here right now* and Aerosmith's *Get a Grip*. And for your information, U2's *Zooropa* barely registered on the radar. But then anybody who really listened to it knew that *Zooropa* wasn't a guitar album, didn't they?

## SONGWRITERS OF THE YEAR:

**Dream Theater.** Obviously the year's official "dream team."

**Honorable Mention:** Alice In Chains. A decision nowhere as painful as the tracks on *Dirt*.

## WRITE-IN CATEGORIES:

These included Solo of the Year, Hall of Fame, and Most Underrated Guitarist. For Solo of the Year, Eddie Van Halen's live "316" solo from *Right here right now* took top honors, proving once again that no one compares to EVH when it comes to pulling out all the stops. Brian May was voted in as our newest Hall of Famer, a well-deserved win for a man who has been one of rock's most unique guitarists for more than a decade. And most improbably, our Most Underrated Guitarist was John Petrucci. Yeah, right—not anymore.

Rick Gould/CP

So that's the list of winners in our 10th annual Readers' Choice Awards. We'll devote the rest of these pages to looking more closely at the winners in specific sections of the magazine. Now that the ceremony is over, feel free to mingle. And lose the tux. —*HP Newquist*

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Continued from page 38

things that may have been played originally on three or four different instruments to sound like a cohesive part live. For Jonathan and Stu and Phil, they have very well-defined parts. But the songs can be difficult for guitar parts in just the transition from when I decide that I've played enough of the rhythm and have to start the melody. There are a critical few seconds where I finally have to make that transition, and I usually have to figure out a new way to do it each night.

"To get the right tone at The Whisky, I leaned a little bit more on the wah-wah pedal to make the solos sound more like they did on the record, because on the record I was using a typical two-humbucker arrangement on a Telecaster type guitar. But I can't bring along every guitar I record with, plus I use different guitars on each song. Live, there's no way you can get two completely different guitars to sound exactly the same, but I'm stuck with the job of doing exactly that. So I have some prototypes that I've been using live which are based on this old 1958 Esquire, which sounds better than any Telecaster I've ever heard—it has an amazing sound. But the Esquire has limited applications in a live setting, so I have to work with other guitars."

Although this is Joe's show, it is very much a band effort. Stu Hamm playing bass, Jonathan Mover on drums, and Phil Ashley playing keyboards all provide a solid and glistening floor for Joe to dance over—or even to skip over, to waltz over, and to skate over. However, in a brief departure from defined roles, Phil Ashley plays the acoustic guitar part on "Flying in a Blue Dream" as a sample via his synth.

"The sound of the Yamaha acoustic electric on 'Flying' is the only musical sample we have because we all agreed that the sound of those rhythm guitars was important to the feeling of the song. But someone stole that guitar and I just never got around to sampling each note of the guitar so Phil could play it as a regular keyboard part."

Other songs take on a new and different life from the one they have on tape and plastic. Satriani consciously examines the role of each song in his set before letting loose on the evening's crowd.

"To a certain extent, some songs sound better when they're reassessed and re-expressed in a certain way," he says. "Something like 'Crush of Love' sounds great opened up live. Some other things sound better played straight. 'Flying' is a very complicated song from a guitarist's point of view; there's all this stuff on the edge. There's a long verse with a long octave range, followed by a long solo which ends with another verse and chorus, plus we can't do the feedback fade-out ending. But if you went about it with too loose an attitude, it would just sound like somebody jamming over a couple of chords. I'm intrigued by the delicate nature of a song, especially a melody, which can be so incredibly delicate yet powerful. And that's a beautiful line to be able to dance around. So with Stu and Jonathan, the chord structure has to be pretty tight in order to put my guitar playing in the proper context. When it comes to a certain type of melody, I'll try to stick to it as closely as I can. Whereas with 'Crush of Love,' the melody is short little bursts so everybody can jazz it up a little bit."

The show is approximately an hour long, and Joe Satriani leaves the stage to the foot-stomping and whistling of 500 of his nearest and dearest Los Angeles fans. A selected few individuals rush backstage to pay their respects while others flock to take posters and buy shirts at the Whisky's exit. The building returns to its morose purple state, dark and gloomy, but Satriani has done exactly what he wanted to do for everybody who crowded into the club. For an hour, he has made it fun.


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# dream theater's Revenge

by Pete Prown

Readers' Poll '93

Peter Bodtke/Angles

# john petrucci
## of the Player's Player

Bet you were expecting some mangy Seattle grungemuffin to lock up this past year's "Breakthrough Guitarist" award. Nope. While the alternative sound is still ultra-hip, the readers of this magazine voted in droves for someone who is the polar opposite of a "modern rock" player, one who possesses monster chops, taste, melody, and all the other things that make grungers sick even to think about. Who is it? The man of the hour and *GFTPM*'s newest six-string champion is Dream Theater's John Petrucci, a tasteful speedster and devout disciple of Steve Morse, Al DiMeola, and—*gulp!*—even Yngwie Malmsteen. So if you're a closet-shredder who's been in hiding for the last two years, it's time for a victory lap. Then again, does this really signify the return of the virtuoso rock player? Stay tuned.

John Popplewell

*GFTPM* caught up with Petrucci in Paris, on the last leg of Dream Theater's *Images and Words* tour which has been going for over a year now. Aside from being baffled by the mechanics of Parisian showers ("They have a nozzle, but nothing to hold it up; you'd think the French might have figured this one out by now"), the stun-guitarist was in deep awe of the honor bestowed upon him by you, the readers of *GFTPM*: "I'm totally blown away by this award—it's amazing! As for what this says, I think it means that creative musicianship won't ever be dead. Grunge isn't dead either, and that's fine. I don't know whether the grunge guitarists can play or not, but their songs have musicality to them, with melody, rhythm, and attitude, so I think there is room for both styles."

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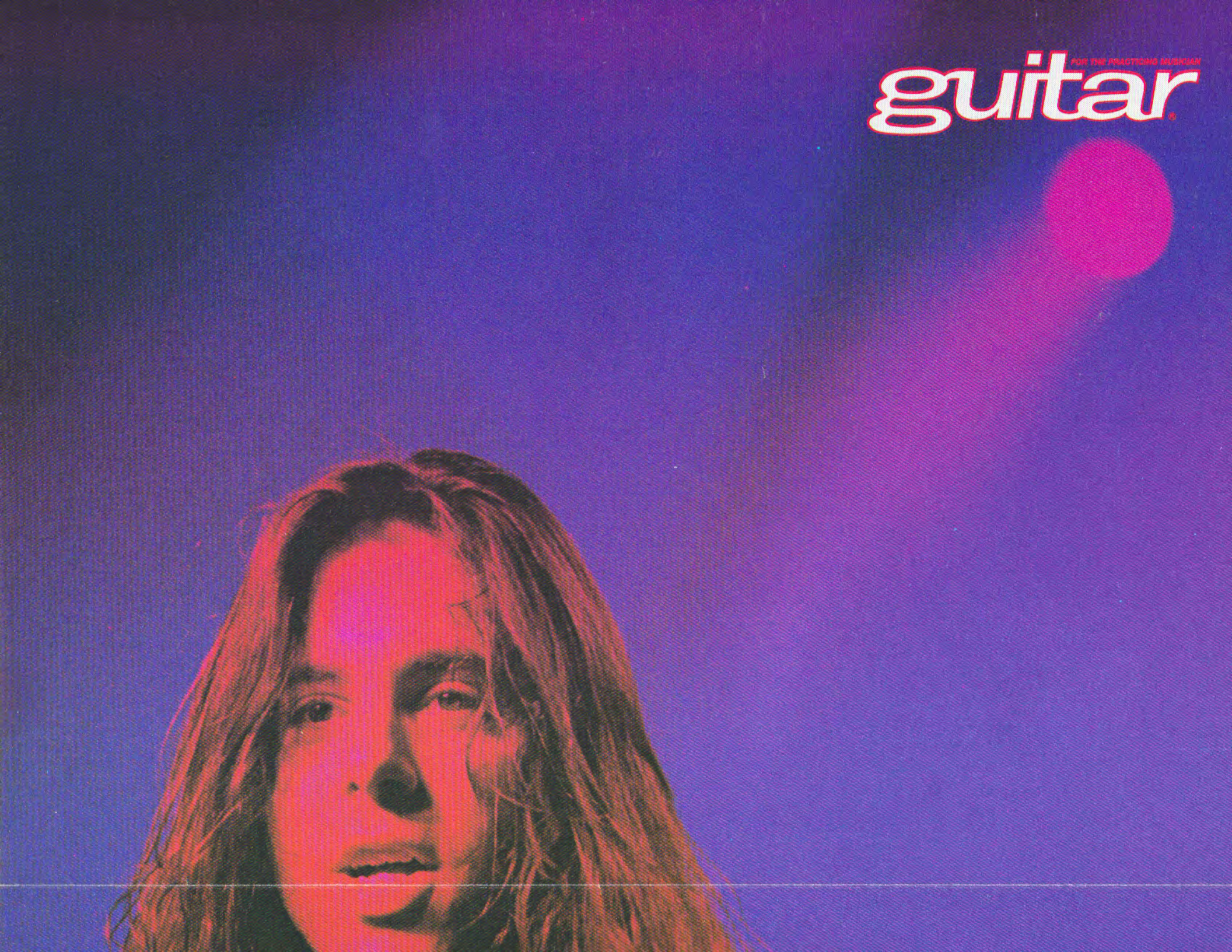

JOHN
PETRUCCI
of DREAM THEATER
Eddie Malluk

In case you haven't joined the throng yet, Dream Theater's music picks up the progressive/metal thread started by Jethro Tull and Led Zeppelin, and then handed down through the likes of Rush, Kansas, Marillion, Saga, King's X, and, most recently, Queensryche. In fact, you may hear some musical similarities between Dream Theater and the 'Ryche, but that likeness fades during the instrumental passages, when the virtuosic musicianship of Petrucci and his bandmates kicks into gear; not surprisingly, the guitarist and the entire rhythm section spent some time sheddin' up at Berklee. With that in mind, we asked Petrucci to track the influences that made him our "Breakthrough" player.

"If I had to name one guitar player that changed my life, it would be Steve Morse," says the axeman, proudly. "I was listening to typical metal stuff when I was younger, like Sabbath, Priest, and Maiden, and then someone played me 'The Bash' by the Dregs and I had never heard anything like that before. So I got heavily into them and started going to see Morse give clinics and in concert all the time. I also liked his whole attitude on practicing and discipline—that was a big influence on me. Plus he plays with such technical prowess but at the same time is still very musical, having great melodies, composition, and feel. So it's the way he meshes these things together that really affected the way I play now. Actually, since I went to so many clinics, I think he started to recognize me. And you know, my manager just told me that he got a message from Steve yesterday saying that he'd heard something nice I said about him and wanted to meet me sometime. That would be amazing, and as for jamming with him—well, I don't know about that. That would probably be too much.

"Back in my high school days, I guess I was kind of a guitar nerd, though hopefully I bypassed the nerd aspect somewhat. But the strange thing was that in my school everyone in the graduating class played guitar. There were four or five different groups and we all played at 'Battle of the Bands' shows, which was cool because it promoted a kind of good competition. Also around that time I got turned on to Yngwie and DiMeola, so I had chops, but I lacked direction and identity. When you're around 17, you're really just mimicking other players. Then I went to Berklee and learned more about the theory end of things. And I think I'm still searching for an identity, but as I get older and get more experience from life, my own style is starting to come through. Berklee was great, though. I had taken some music theory classes in high school, where we analyzed classical stuff like Bach chorales, but I really learned how to read at Berklee because that's more of a jazz place and there's more application of reading skills. I only stayed a year, and when I left I wasn't a fully proficient reader but I had learned how to learn, so I just kept up with it. Right now I'm transcribing our whole last record for a book.

"John Myung, our bassist, also went to Berklee; in fact, I grew up with John and Kevin [Moore, Dream Theater's keyboardist]. Then me and John met our drummer, Mike Portnoy, at Berklee and that became the nucleus of the band. We were all into Rush and Yes, but also into metal bands like Maiden and Metallica, so that's the origin of our sound. But for some reason, people love to categorize music, so when we got together, we got lumped into the art-rock thing and began hearing about hundreds of bands just like us, most of whom you've never heard of. Frankly, I don't want to be a part of a progressive rock scene—I want to be part of a Dream Theater scene. I know it's impossible to be completely original, but it's just our attitude to be as original as possible. Even Rush started out as a Zeppelin-ish band and they grew into their own unique sound. I'd like us to do that, too."

Next to his influences, players especially want to know how Petrucci developed his crisp, controlled alternate-picking style. What's his secret? The time-honored metronome. "I'll never forget the day I discovered a metronome," says the guitarist, as if reliving the moment all over again. "I had an old turntable that went down to 16 r.p.m. where I would learn all these licks by Yngwie, Morse, Jean-Luc Ponty, and DiMeola, but for some reason I could never get them up to speed cleanly. Fortunately, I had this music teacher who showed me how to use a metronome, and that turned out to be my saving grace. He told me about a violinist he once heard practicing this one lick to a metronome really slowly; then he came back a half-hour later and the guy was sawing away at 100 miles per hour! That blew me away. Today the idea has gone high-tech with drum machines and sequencers, but it's still the same concept: Practicing to a pulse. And it's still the best way to become a fast picker.

"In terms of applying that technique to solos, I love to improvise and we have some of that in the live set—you can hear it on the concert EP [*Live at the Marquee*; recorded in London, released in Europe and Japan only] and in the new video [*Images and Words, Live in Tokyo*]. But when we're recording I like to work out the more complicated solos because otherwise I make a fool out of myself soloing over odd times and modes. I have to admit it's harder to think during these parts. But if it's a loose, freer vamp or a really easy diatonic progression, then it's fun to improvise, because you never know what's going to happen. As for solo-

**"The members of Dream Theater are definitely not stuffy prog-rockers who condemn songs if they're not in 9/8 time."**

*Continued on page 97*

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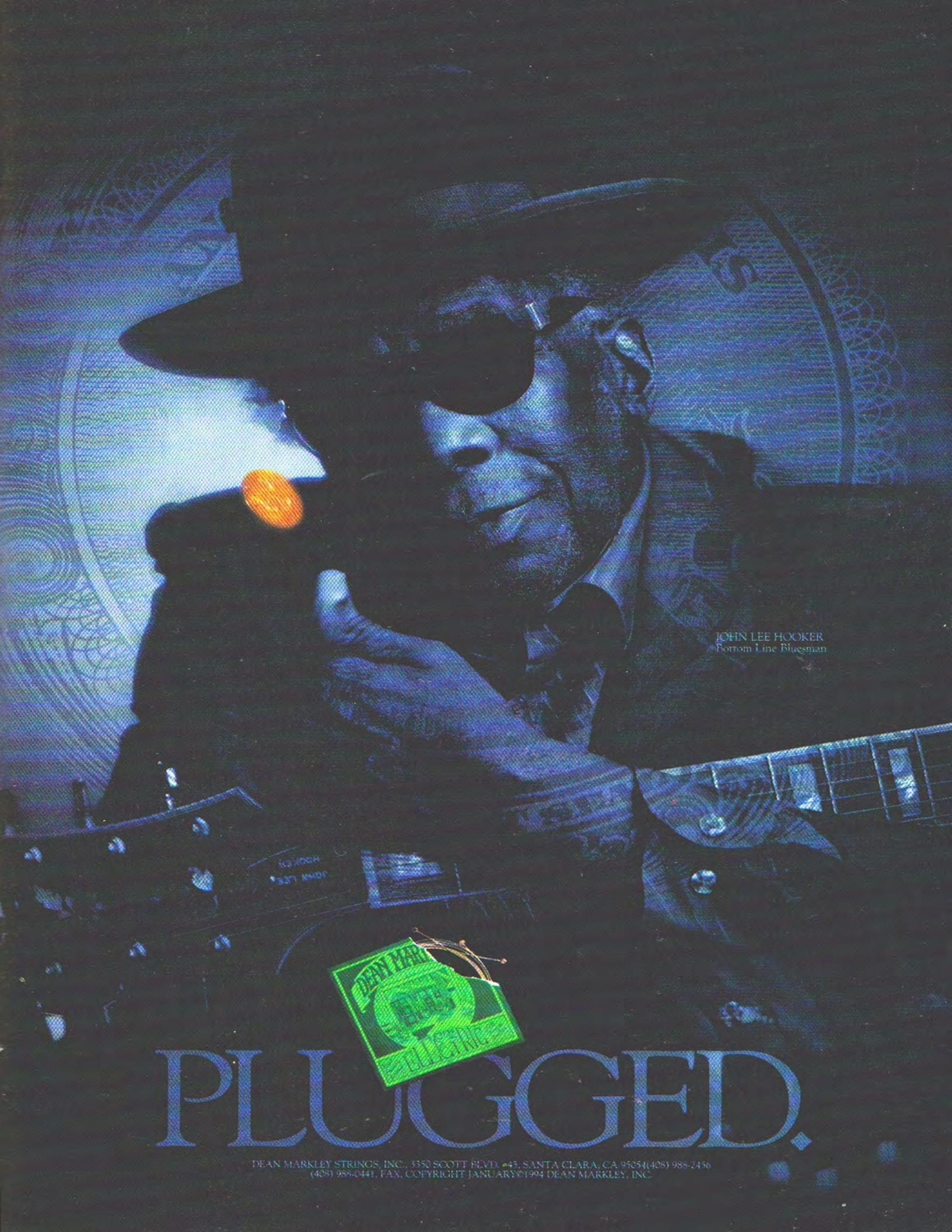


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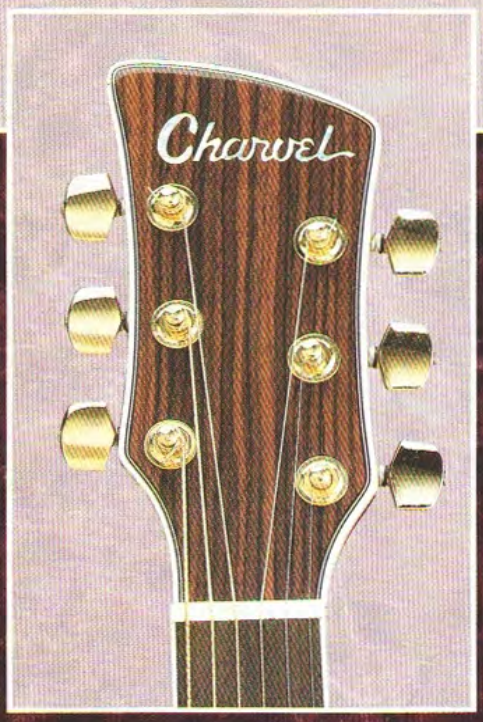


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Charvel Jackson

Continued from poster

ing over changes versus using one scale for the whole solo, it totally depends whether the passage is completely diatonic. If you tried to use a different mode over each chord in that situation, it would probably sound stupid. There are certain modes that I tend to gravitate towards. Dorian sounds cool for minor, while in major I like Lydian and Mixolydian. There are also some neat scales off of the melodic minor—it's kind of weird when you use them in your writing because they sound so bizarre, but they end up sounding cool.

"If I had to point out some of my better solos to someone unfamiliar with my playing, I'd go with 'Under A Glass Moon' from *Images and Words* for the flashier stuff. People always come up to me and say they like that one best, but mostly it's just a bag of tricks. That one is also an example of what I was saying before about a rhythm progression that was so syncopated that I needed to work out the lead. But I like to be melodic, too, as in 'Another Day.' I like it both ways."

For such a technically-advanced player, the Dream Theater guitarist is quite forthright on what he considers his weaknesses as well as the areas that he wants to improve on in the future. Though we might quibble with his overly humble self-analysis, he does present many pearls of wisdom, especially when it comes to the concept of fine players who want to improve even more. "If there is any area that I totally lack in, it's acoustic playing," admits Petrucci. "It's something I've always been interested in, but I didn't even own an acoustic for a long time. On my own I know the concept behind the technique, some of which I picked up from an old student of mine who was good at that stuff. My wife plays classical, too, so I learn a little here and there. Bluegrass, folk, and alternate tunings are also things that I definitely want to get into but I'm still a novice in those areas. I do use classical and steel-string on the Dream Theater records, but as far as pursuing a traditional style, I definitely have a way to go.

"I want to keep improving my lead technique, too, though I want to retain a sense of melody as well. A guy like Neal Schon always comes up with great melodies that just get to you. Still, I think there is much further to go in the technical area. There is a certain amount of technique that I've developed already, but I think I can go a lot further with it. Two-handed tapping is one of those zones, and every once in a while I'll slip into that mode, but I guess because of my roots and training I always go back to that DiMeola/Morse approach where you pick every note. Even the crazy sweeping thing—I love that sound and some guys can whip it out at the drop of a hat, but again, I go in and out of that mode and then come back to alternate-picking."

In the gear arena, Mr. Petrucci is a confirmed Ibanez user, playing a modified USA Custom with rosewood fretboard, low-profile whammy and DiMarzio pickups. For amps, he's just as dedicated a Mesa/Boogie man, using a pair of TriAxis preamps to control his rig effects via MIDI, two 2:Ninety tube power amps, and four 4x12 cabs. Add to that a Lexicon PCM-70 digital multi-effects unit, a Yamaha SPX-90, a t.c. electronics delay, and Samson wireless system and you'll get a good idea of where Petrucci's taste in gear lies. Along those lines, how much do you think a high-tech guitarist like John Petrucci appeals to a member of the '90s grunge culture? According to one alternative player, very little. In a recent "Listening Room" [*GFTPM*, Jan'94], Blind Melon guitarist Christopher Thorn reacted to the Dream Theater single "Pull Me Under" and its musicianship with pure vitriol, starting a tirade that culminated in the blanket statement, "That sort of guitar playing is just stupid!" Considering the bluntness of his statements, we thought we'd relate the incident to Petrucci and ask for any response he might care to give to his six-string colleague's comments. Here goes:

"I find it really weird that somebody would say that about me or Dream Theater because a couple of guys in the band are into Smashing Pumpkins, Nirvana, Pearl Jam, and the like. It's just the same crap I heard at Berklee, where you had the jazzers versus the rockers, who always argued and fought with each other. Without sounding too idealistic, it's all music and hopefully there is a quality in all styles that can reach you. Condemning another genre is something that I would never do. And for the record, the members of Dream Theater are definitely not stuffy prog-rockers who condemn songs if they're not in 9/8 time. That's ridiculous! We're into all different styles. I listen to a lot of different things myself: classical music from Beethoven, Bartok, and Ravel, jazz from cats like pianist Billy Taylor and non-traditional jazz from John Scofield and Mike Stern, who's a monster. And then I dig metal, too—Rage Against The Machine, Metallica, Alice In Chains, and so on. Of course, I'm not going to say that I listen to everything; I don't particularly care for rap or country-pop. Then again, I really try to have a diverse listening palette. It helps me keep an open mind to music."

jeff scott young

# eddie van

## "Artless Art" and the Zen of Van Halen

A great Chinese philosopher once noted: "An artist's expression is his soul made apparent, his schooling, as well as his 'cool' being exhibited. Behind every motion, the music of his soul is made visible." Submitted for your approval...one Mr. Edward Van Halen, pioneer and premier rock guitarist of unprecedented proportion.

*One and the same breeze passes*

*Over the pines on the mountain*

*And the oak trees in the valley;*

*And why do they give different notes?*

*No thinking, no reflecting,*

*Perfect emptiness; yet therein something moves*

*Following its own course.*

It happened during hard rock's dormant period, in an age when men in polyester bell bottoms danced with women wearing entirely too much blue eye shadow, and the Bee Gees' *Saturday Night Fever* was the soundscape of the times. Out of the seedy nightclubs of Hollywood came a band that featured a skinny, 21-year-old kid who was about to single-handedly reinvent the art of rock guitar playing. In one fell swoop following the band's Warner Brothers debut release, guitarists around the globe were sent back to the drawing board with their jaws dragging the ground—guitar in one hand, a copy of *Van Halen* in the other.

There have been many gifted guitarists throughout the evolution of popular music, but amazingly enough only a handful whose experimentation has resulted in a total rebirth of the instrument as we know it. Since the outset of his recording career, Edward Van Halen has consistently pushed the envelope of creative invention more than any other living guitarist. Elements of his playing style have cross-pollinated and resurfaced in diverse musical styles from jazz to country, and almost any radio or television commercial with a rock format will feature a dose of Van Halen-esque guitar stylings. Further testament to Edward's influence can be substantiated in the fact that a generation of kids were inspired to go out and buy a guitar and begin a search into the psychic unfolding of their own personality; a quest to be able to communicate in the form of the "artless art." The term "artless art" does not indicate lack of art but is rather the artistic process within the artist; its meaning is "art *of the soul*." All the various moves of all the tools mean a step on the way to the absolute aesthetic world of the soul. A step to the top of the rock. Welcome to the world of Edward Van Halen.

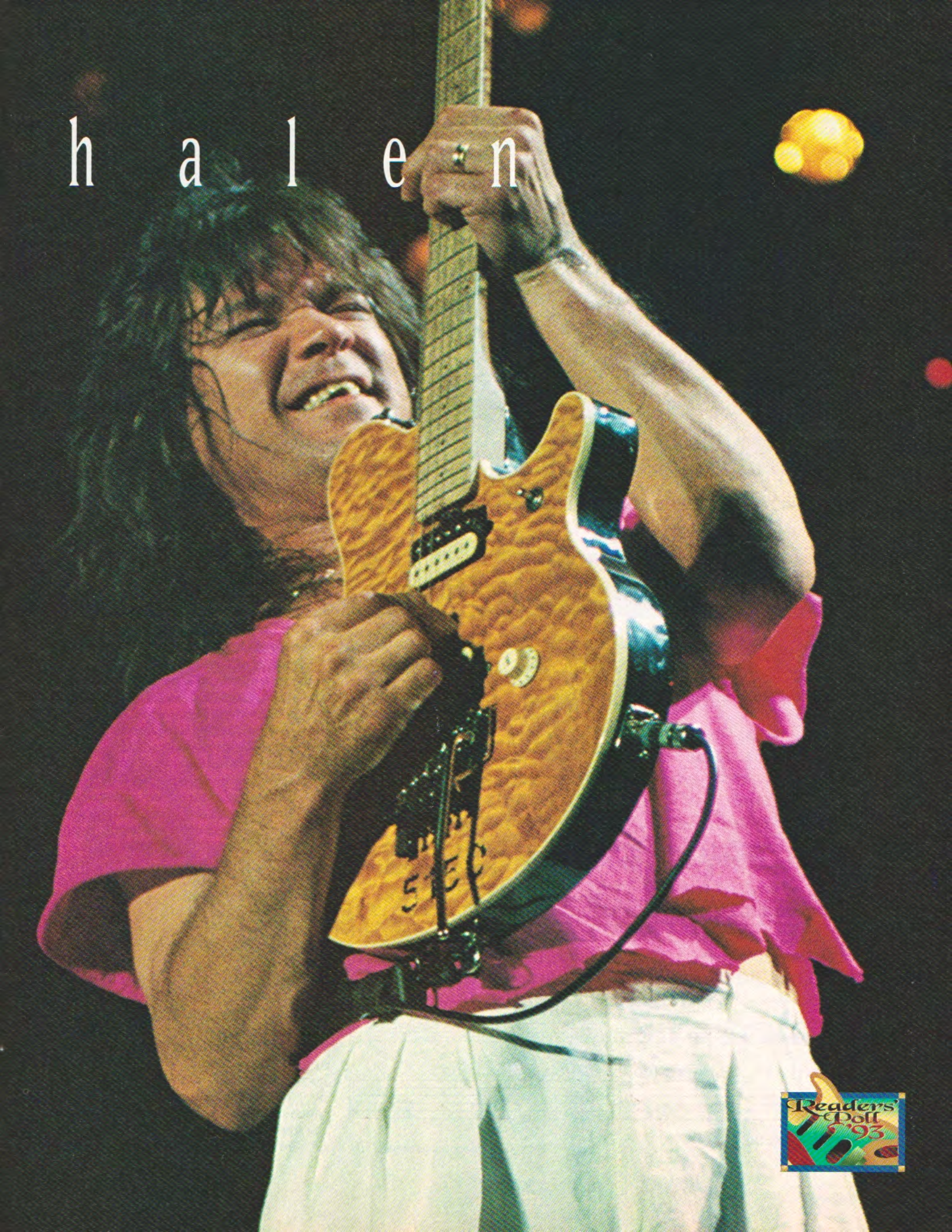
Released in February of 1978, *Van Halen* was the shot in the arm hard rock so desperately needed to save itself from its own dinosaur-like extinction. Proving to be a milestone recording with its live, in-your-face production values and arena-ready teen anthems, it also gave the guitar world its next hero and first taste of the now-eponymous "brown sound." Not since the death of Jimi Hendrix had there been a guitarist possessing such virtuosic prowess, the kind whose fingers seemed to reach out of the speakers and pull you in—head first!

Look up the word "solo" in the dictionary and it says simply: see "Eruption." Opening with a dizzying barrage of liquid blues and chromatic licks followed by the cavernous vibrato dive bombs, all executed with the skill of a kamikaze

➥

Mark Weiss/Angles

# h a l e n



Ex. 1 "Eruption"
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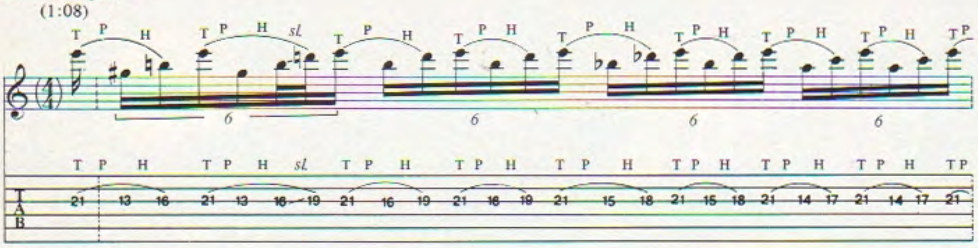
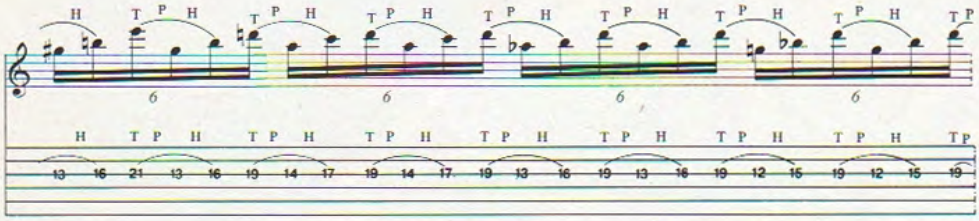
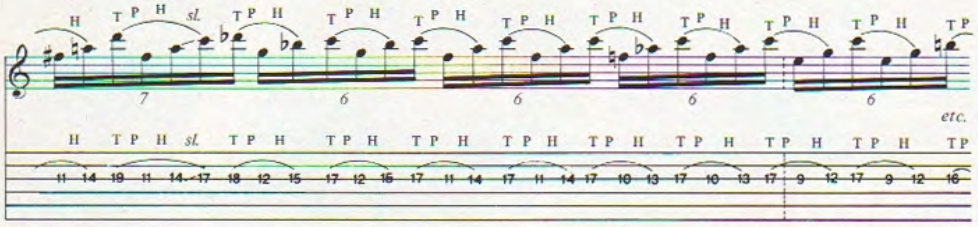
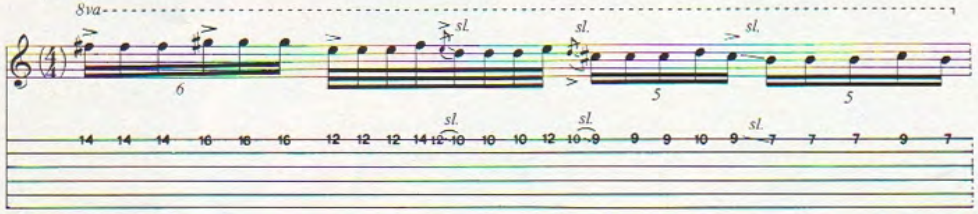
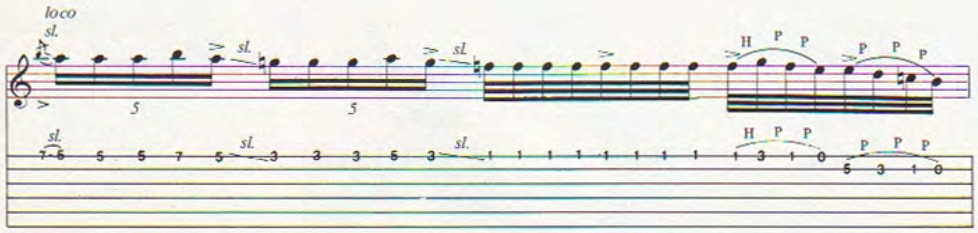
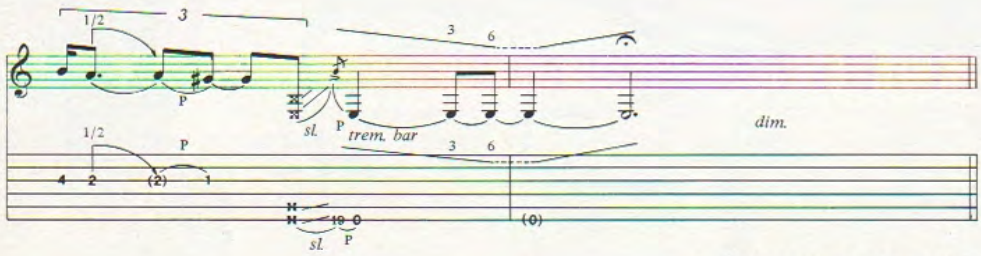

Ex. 2 "Eruption"
(0:34)

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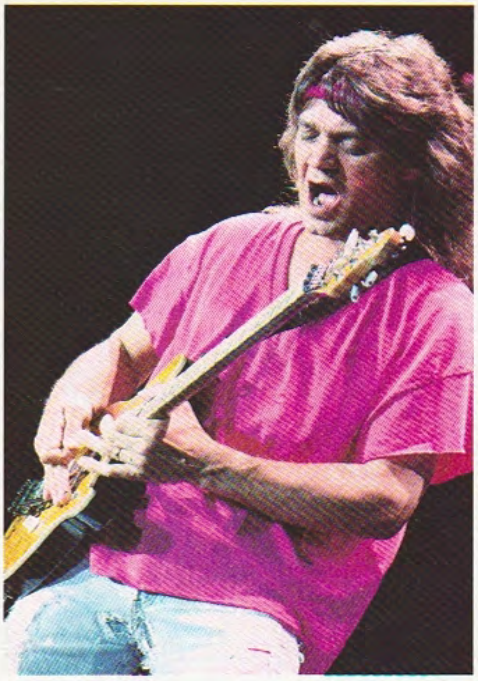
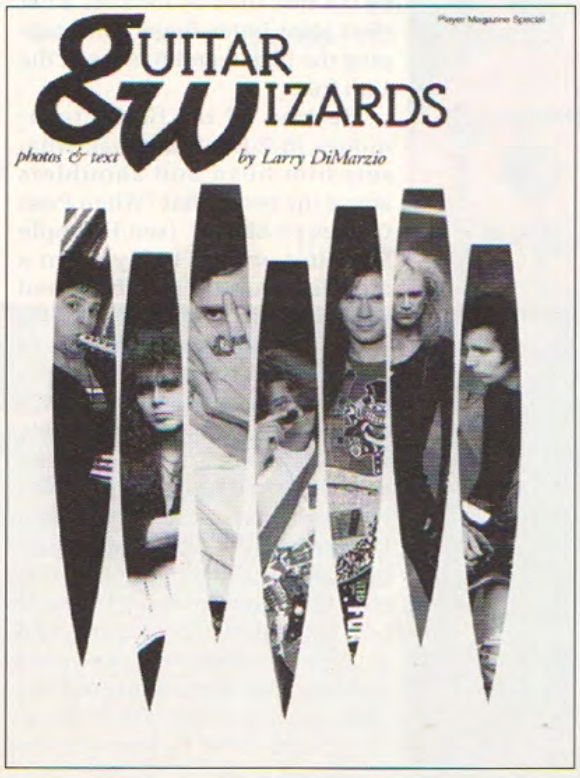


Ken Settle

stunt pilot, this seemingly spontaneous and entirely fresh solo flight summed up the future of rock guitar in one minute and 42 seconds. Showcased for the first time was a technique so awe-inspiring that it would totally revolutionize the way players of all styles viewed their instruments. This now-infamous technique known as two-handed tapping had been hinted at by such greats as Carlos Montoya, Tal Farlow, and Billy Gibbons. Edward defined and expanded this technique into a style that would become his trademark. Example 1 reveals the dramatic conclusion from "Eruption." In this section (at 1:08), Eddie explores an entirely new approach to melodic chromaticism. By tapping the upper note of each triplet with the right index finger, he not only affords himself great speed and a wider choice of intervals per string, but the guitar begins to take on a more legato voice, much like that of a classical pianist.

Another technique which appears in many of Eddie's solos is sort of a fanning tremolo. To accomplish this, he lifts his entire right hand off the bridge, suspending it in mid-air between the bridge and the 22nd fret; now fanning his wrist back and forth in a pseudo mandolin/violin tremolo maneuver, he simply moves his left hand to the desired notes while providing a constant tremolo with the right. Edward played violin for three years early on and then ingeniously applied this approach to the guitar with electrifying results. Example 2 is also from "Eruption" (at 0:34) and features this technique, with much of the lick being played entirely on the high E string. As the examples continue, you'll begin to notice that Eddie plays

# GUITAR WIZARDS

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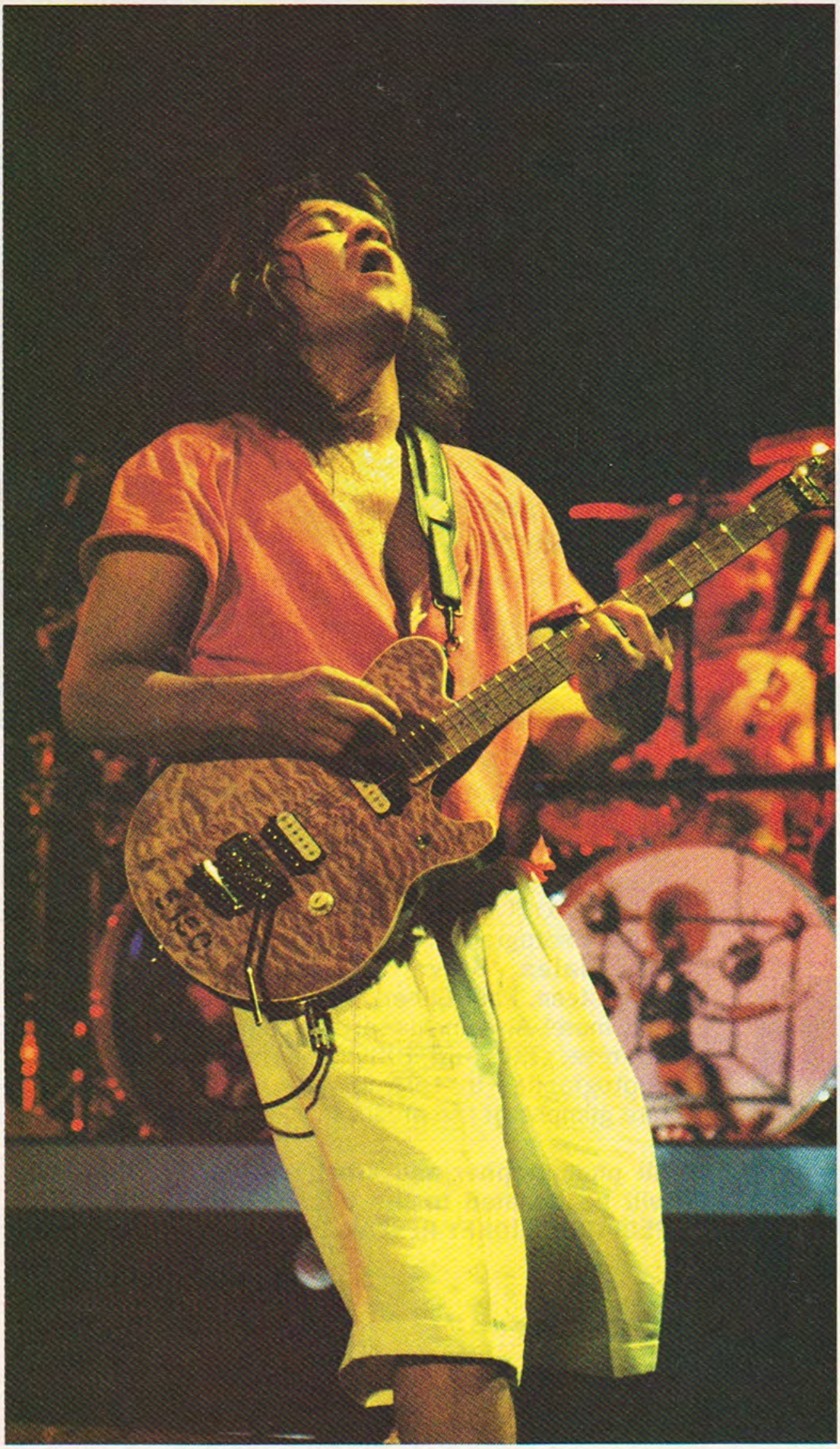

in more of a pattern form as opposed to playing strict scales. Analyzing Example 2 in scale form, you end up with E F G A B C♯ D E F♯. 5150 for sure! (For more examples of fanning tremolo, see "Little Guitars" or the solo from "Hot for Teacher.")

On "Spanish Fly," from *Van Halen II*, we find the master performing a virtuosic flamenco piece and expanding on a technique used by many classical guitarists. Starting with a bastardized Ovation nylon-string tuned down to D, Eddie achieves a chime-like effect by fingering the notes of an Esus4 to Am chord progression with the left hand while simultaneously tapping each note's counterpart on the fingerboard above. Try Exercise 3, and for more examples check out "Woman in Love" or "Girl Gone Bad."

*Fair Warning* is arguably Van Halen's finest release, and once again we find Eddie taking the artificial harmonic concept one step further by combining it with the slapping technique of a bass player. The resulting intro to Example 4 ("Mean Street") is accomplished by tapping with the thumb on the low E string at the 12th fret and rhythmically muffling with the left hand down by the nut; then by forming a bar (first joint index finger) and tapping the high E and B notes at the 12th fret.

Beyond all the flashy techniques in Eddie's arsenal, what sets him head and shoulders above the rest is that "When Push Comes to Shove" (see Example 5), count on him to lay down a melodic solo with sensibility and class. This cut from *Fair Warning* many herald as containing one of Eddie's best solos, a stellar example of many of his best innovations put into one hauntingly melodic context. The opening line is very reminiscent of Allan Holdsworth's early work with U.K. Notice the two-handed tapping and artificial harmonics discussed earlier at work. The next phrase features yet another Van Halen innovation with the use of symmetrical scale patterns. By playing three notes per string in minor 3rd (12th to 15th fret) to major 3rd (15th to 19th fret) suc-

Mark Weiss/Angles

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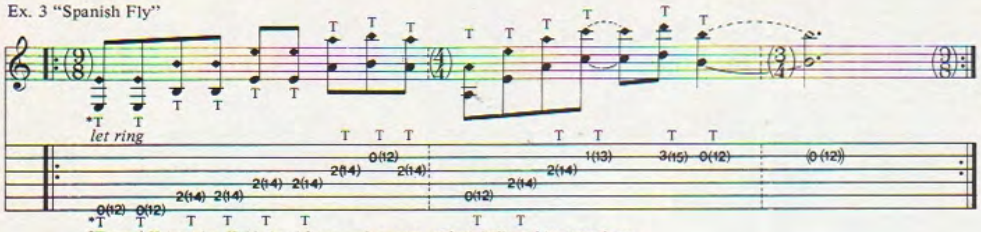
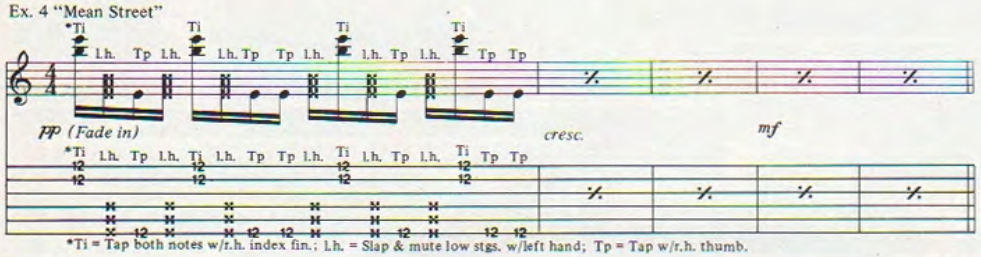
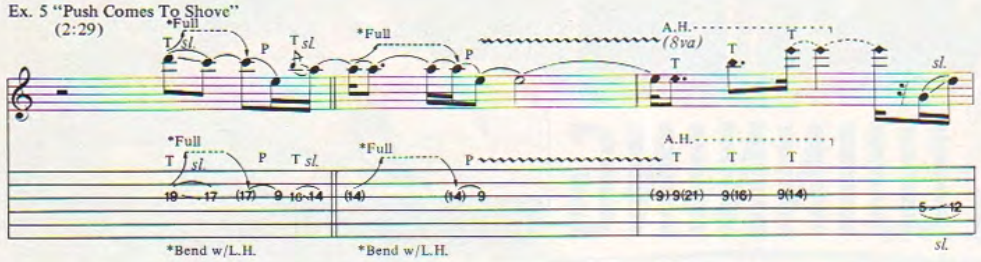
Ex. 3 "Spanish Fly"

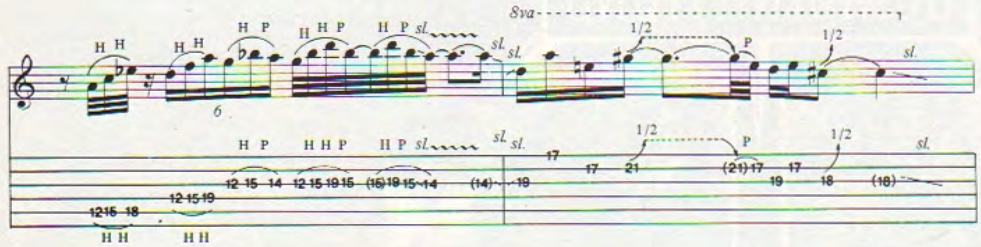


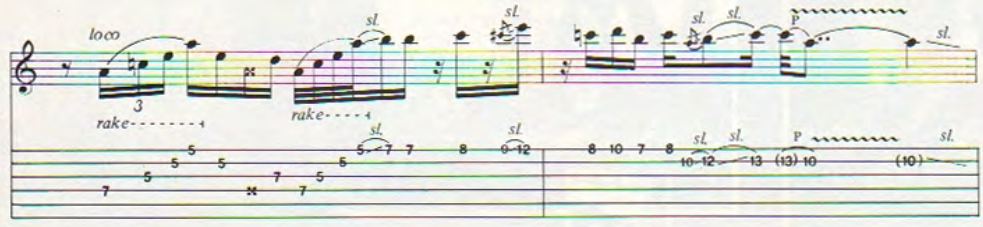
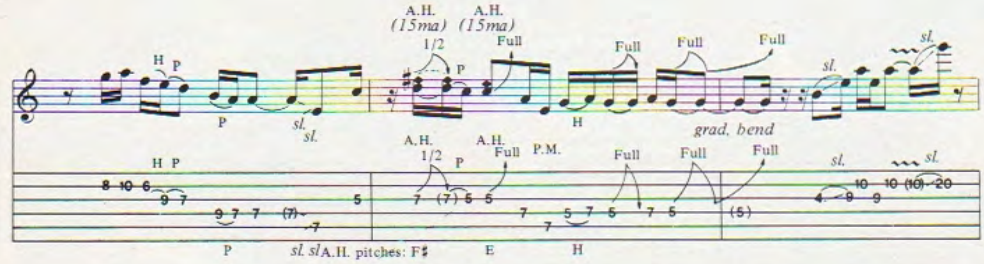

*Tapped Harmonics. Hold chord forms and tap stgs. at frets indicated in parentheses.

Ex. 4 "Mean Street"

*Ti = Tap both notes w/r.h. index fin.; l.h. = Slap & mute low stgs. w/left hand; Tp = Tap w/r.h. thumb.

Ex. 5 "Push Comes To Shove" (2:29)





Music continued on page 106

cession, Eddie creates an exotic-sounding symmetrical scale pattern. (Note: This same pattern is used in the solo to "Ice Cream Man.") Another symmetrical scale pattern tagging the end of this lick and reoccuring throughout the rest of the solo is spelled A B C D E F G A B♭ (three notes per string). This type of scalar playing confirms Eddie's belief: "If it sounds good, it is good."

Example 6 from *OU812* features some tasty "chicken pickin'," so put down your plectrums when playing this excerpt from "Finish What You Started." Using the right-hand thumb, index, and ring fingers in conjunction with an upward pulling claw technique, Edward achieves a bright, snappy country flavor. The trickiest aspect when chicken pickin' is to make the volume and timbre of each note consistent from note-to-note and finger-to-finger. Start slowly and before long, you'll be a-pickin' and a-grinnin'.

With the release of *For Unlawful Carnal Knowledge* we find Van Halen sounding better than ever, and on "Poundcake" Eddie serves up some of his tastiest licks yet. At 3:25 we find him setting up with some standard blues bends and then, before you know what hit you, the solo climaxes with some of the best two-handed tapping since the "Beat It" solo. Playing over an F♯m7(sus4)-E-B chord progression, Eddie taps an F♯ pentatonic (F♯ A B C♯ E—a perfect example of how note displacement as a result of two-handed tapping makes even a simple pentatonic scale sound more obscure.

Peace.

photo courtesy of Jeff Young

*Jeff Young, formerly of Megadeth, examines the impact of various players' styles on the music of our lives in his monthly "Fingerprints" column.*

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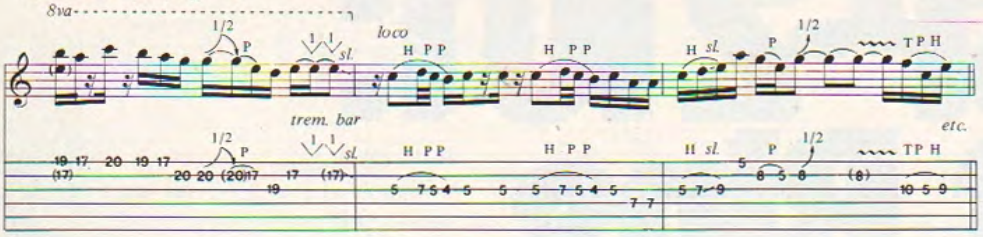
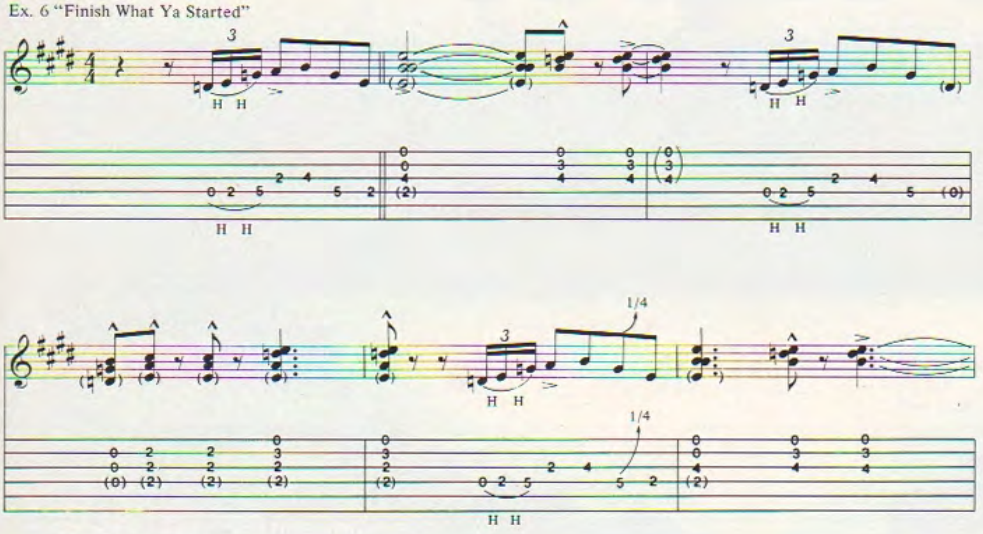
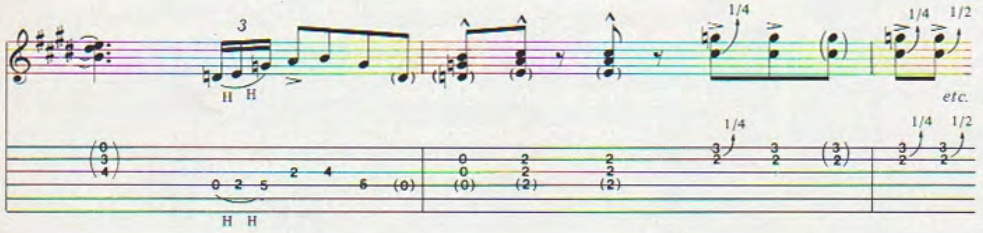



Ex. 6 "Finish What Ya Started"

Ex. 7 "Poundcake"
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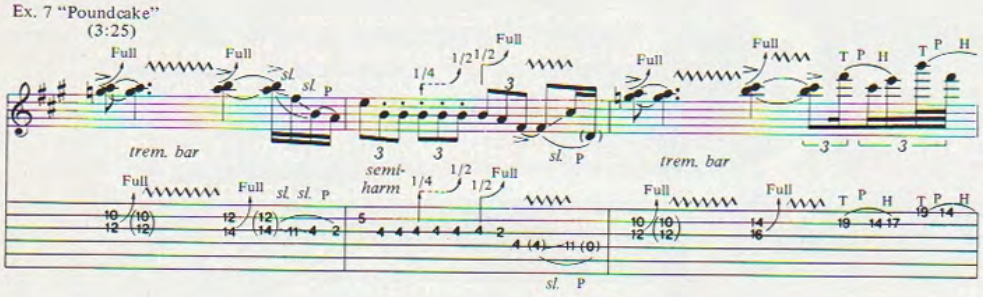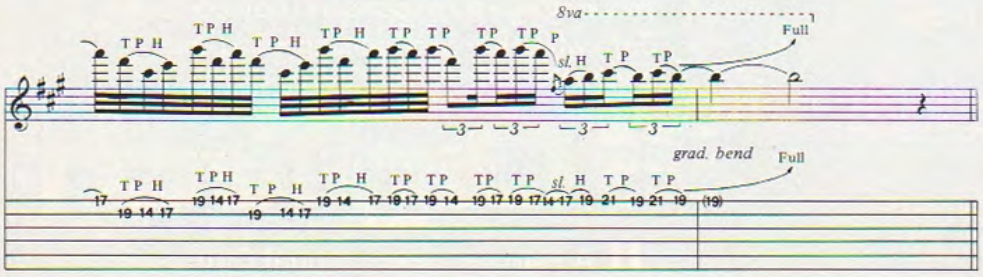
*All songs © Yessup Music Company/Van Halen Music*

# jerry cantrell

Continued from page 84

provide a near-subliminal growl to the guitar tracks. In all, his effects serve as mere shadows to the underlying guitar sound, and never actually drive his playing.

You can learn a lot about where Cantrell comes from by listening to the musicians of the past few decades who both played guitar and wrote songs. Cantrell writes many of AIC's songs all by his lonesome, and as a songwriter he pays uncommon attention to getting his point across. He puts the pedal to the floor when necessary, and shows admirable restraint when the mood of the song demands it. Also pay attention to how he mixes down his lead fills, or sends them back in the mix with reverb so as to not clutter up the overall feel of a song. Too many guitarists set their amps and recording levels to stun—and leave them there. That may be a way to get out your frustrations, but it's no way to expand your appreciation of the subtleties of the guitar.

A word about Cantrell's acoustic playing: It would fit comfortably on any '60s folk or '70s pop album, and that's not an insult. In a day and age when acoustic playing seems to mean banging out watered-down hard rock favorites on MTV's *Unplugged*, the use of an acoustic guitar for the sheer virtue of its beautiful sound appears to have gone the way of David Lee Roth's hairline—which is to say it is rapidly disappearing. Cantrell bucks this trend with his work on *Jar of Flies* (as he did on *Sap*), which features gentle and—dare we say it?—thoughtful use of the acoustic instrument on several tracks, including the notable "Nutshell." So before you go out and buy an acoustic guitar just to play a campfire version of "Paranoid" or "Layla," listen to Jerry. Only then will it be okay to make that purchase.

As Cantrell sits on our razor's edge, you may hear the influences of the past in his guitar playing. But despite all the names we've dropped and comparisons we've made in this column, Jerry is as individualistic a guitarist as you are likely to find in the hard rock genre today. It's one thing to rip off the past (did someone say Black Crowes?); it's another thing entirely to *learn* from the past. Someday, Jerry Cantrell will be one of those guitarists from whom people go back to learn.

*"Them Bones," "Down in a Hole," "Rooster" and "Would?" all by Jerry Cantrell, © 1992 Buttnugget Publishing. International Copyright Secured. All Rights Reserved.*

## input

Continued from page 6

ing. Often implicit in such statements is the equally unprovable notion that technical players lack feeling in their music.

What the misapplied words of Beethoven were originally intended to convey was that among accomplished pianists, those who were able to integrate their technique into their creative processes to produce works of artistic substance were superior to those who merely possessed facility on the keyboard.

Technical prowess refers to an ability; an ability to fully express, via the instrument, the musical output of one's creativity. Therefore, any dedicated musician would necessarily strive to attain this ability. Regarding guitarists specifically, there are essentially two types. The first recognizes the value of technique in the furtherance of his musicianship and expends effort to gain this value. The second type, exemplified by the writer of the letter, expends his efforts, rather, in concocting rationalizations for why he doesn't possess good technique and why technique, as such, is undesirable.

*Praveen Abraham*
Kansas City, MO

P.S. Mr. (Ms. ?) "Bluer Than You," I wish you the best of luck in your future "acquiring" of quotes. I'll be in the woodshed.

### A GOOD SONG IS A GOOD SONG IS A GOOD SONG

I remember a time—before I picked up my first guitar—when music was music, and a good song was just a good song. This is what inspired me to play those songs and, hopefully, to write my own. But the last year or so of reading guitar magazines has slipped me into a depression. A lot of today's musicians are more concerned with writing an original song than with writing a good one. I think originality is good, but not at the expense of taste. Before I entered the world of guitar—before I was a player—I was a listener, as there are millions of listeners around the world. I remember what it was like. Listening to a good song, I never consciously noticed the guitars in the background. I never singled out the inventive bass lines. I never enjoyed the frenzied, meaningless solos. The overall effect—the music—was what captured my soul.

People wonder why they keep coming back to classic rock. Let me unveil the mystery: Classic rock was written back before all the licks and chord progressions had been played out. A good song was not something to be analyzed, it was simply a good song—regardless of whether it sounded like someone else's or not.

I don't want to be chained to my songs, tied to the development of a new idea. I want

Continued on page 173

## performance notes

Continued from page 41

lays out on the verses. At no extra charge to you, dear reader, we have transcribed the piano part, which is also wonderfully tasty and should provide additional insight into blues comping.

At 2:34 the guitar solo begins, and the first four bars are an exact repeat of the song's opening figure. Notice how the band has snuck the tempo up. B.B.'s lines here are very melodic; you could almost imagine him singing them instead of playing them. This is a composed, thoughtful eight bars because he's going to loosen it up during the outro. For B.B. that doesn't mean two-handed tapping or whammy dips, either. His technique is to get inside the groove and live there for a while. The riffs then percolate organically out of the groove.

The opening bars of the outro find B.B. in a playful call-and-response game with the horns. Highlights include the lick in the very first bar (ending on beat 1 of bar 2) and the major-2nd doublestops in bars 3 and 5.

At 3:17 ("Tempo I") B.B. pulls the groove down to a slow drag and continues the sax-like figure (on beats 3 and 4) before going up again to seventh and 10th positions for sparse bursts (say that three times fast). Notice that in addition to playing call-and-response with the band, B.B.'s phrases are bookended as well; that is, he introduces a "question" phrase and then follows it with an "answer" phrase. The phrases in this 24-bar section should therefore be regarded in pairs.

B.B. scratches the song to an end, pulling and pushing the tempo until he delivers a short, seventh-position pentatonic fill at the very end. Choice stuff.

### RAPE ME

The main chord-based riff here has Nirvana applying an alternating scheme of dry, clean guitars and wall-of-sound distorted electrics. There's no solo in this tune, but the rhythm parts offer plenty of sonic variety. The heart of this song is once again Kurt Cobain's rhythm guitar. Structurally "Rape Me" is similar to other Nirvana songs in that it is sectional, consisting of very few "cells," but given different sonic and tonal treatment: a "sucked-out" clean sound in Verses 1 and 3; wall-of-sound distortion in the choruses and bridge; and scratchy-clean guitar in Verse 2.

The primary two-bar progression achieves an hypnotic insistency and is an ironic backdrop to the disturbing and violent lyrics. Cobain plays it clean first, then doubles it with distorted guitars when the figure is repeated on the chorus. He plays this modal power-chord progression with a syncopated 16th-note strum, deftly combining muffled notes (indicated by x's) and sounded pitches. The riff is interesting enough musically to work in the clean, sucked-out sections but uncluttered enough to take the buzz-fuzz treatment in the fortissimo chorus sections. The anger boils over into unbridled rage at 3:09, when the vocals explode into the call-and-response section that ends the song.

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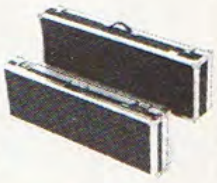

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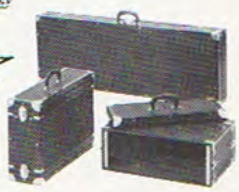

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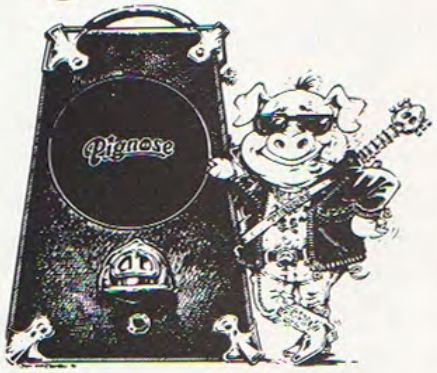


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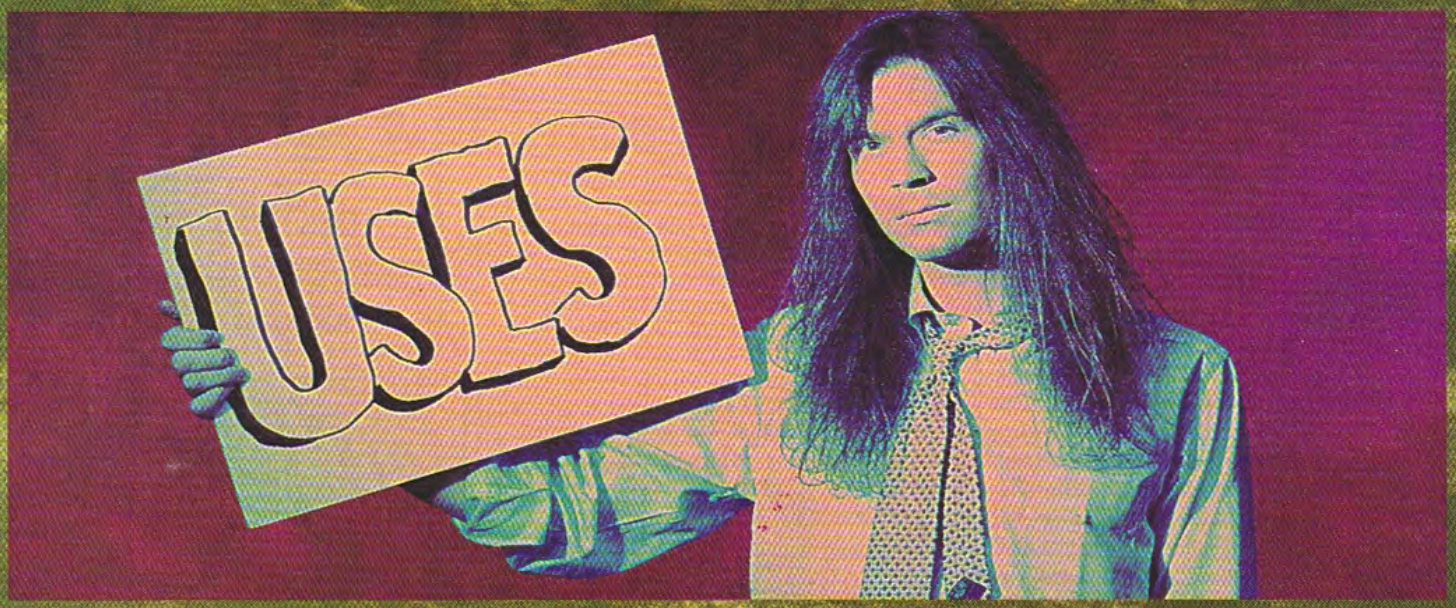

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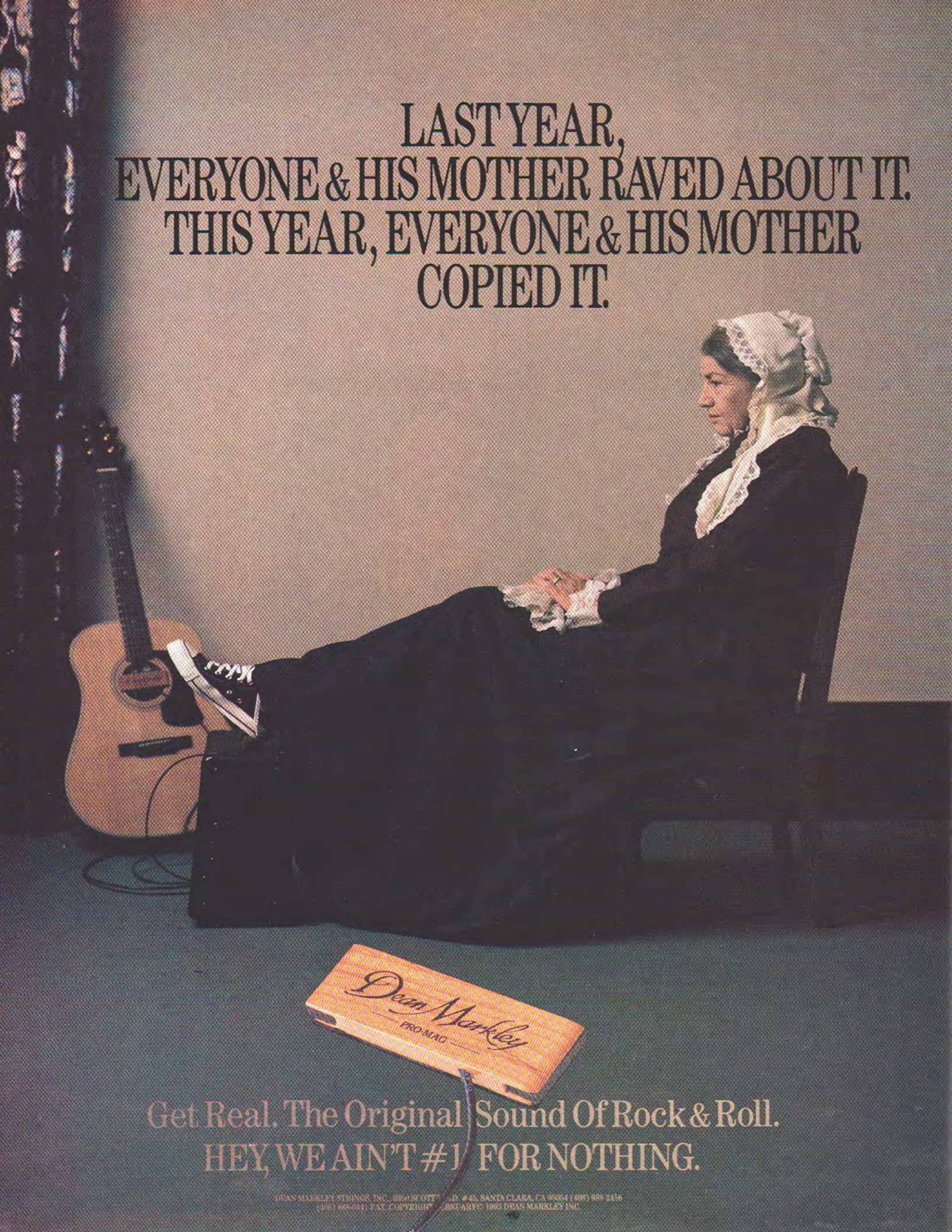
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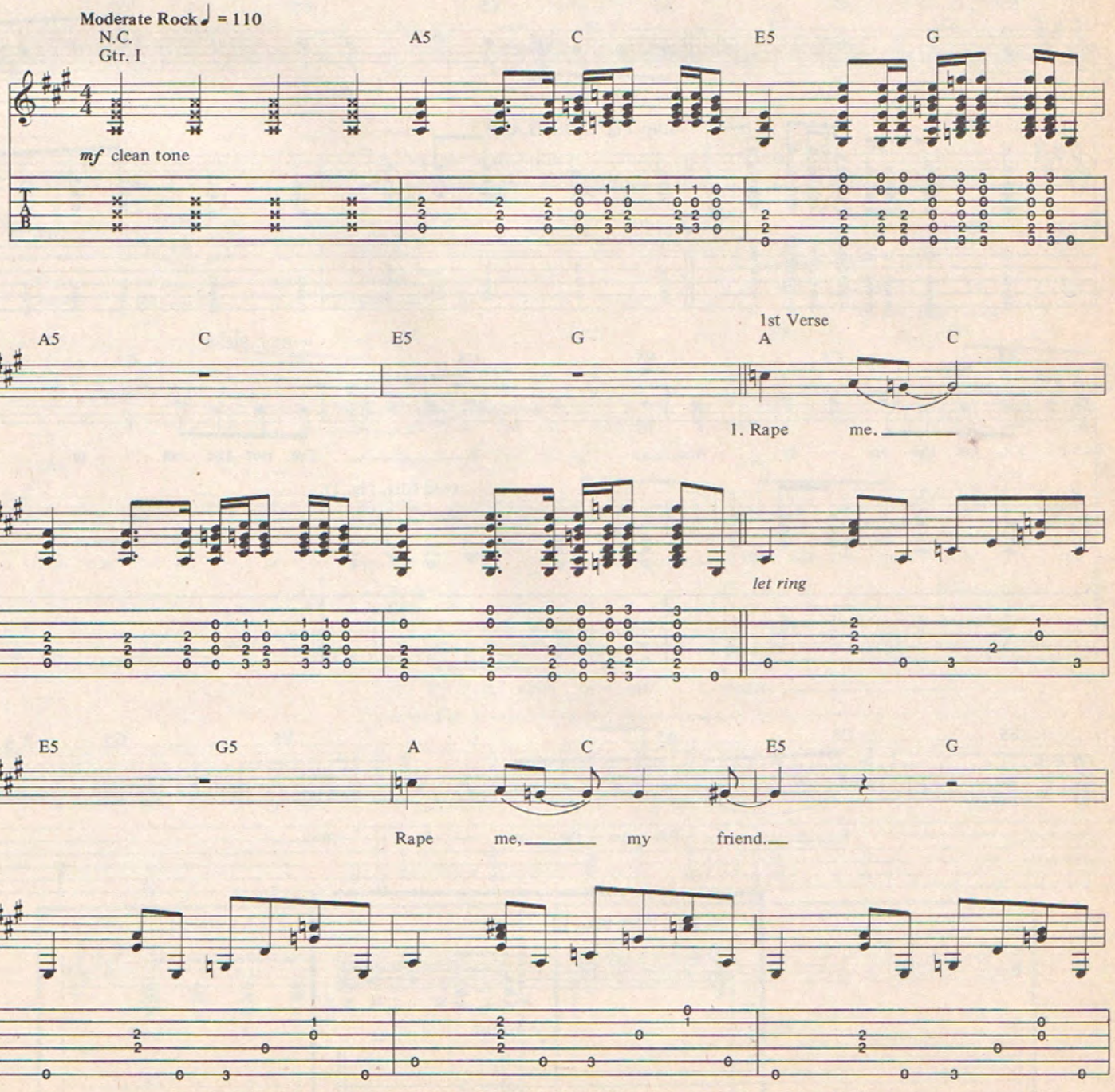
Tablature Explanation page 140

# RAPE ME

As Recorded by Nirvana

(From the album IN UTERO/DGC Records)

*Words and Music by Kurt Cobain*

Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

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A C E5 G A C

Rape me. Rape me a - gain.

w/Rhy. Fill 1

E5 G

Chorus

A5 C5 E5 G5

I'm not the on - ly one. I,

Rhy. Fig. 1 (Gtrs. I & II)

*f w/dist.*

A5 C5 E5 G5

w/Rhy. Fig. 1

A5 C5

I'm not the on - ly one. I, I'm not the on - ly one.

(end Rhy. Fig. 1)

E5 G5 A5 C E5 G5

I, I'm not the on - ly one.

Rhy. Fill 1 (Gtr. II)

*f w/dist.* *sl.* *sl.* *sl.*

2nd, 3rd Verses

A5 C E5 G

2. Hate me.
3. Rape me.

*w/Rhy. Fig. 2 (2½ times)

A5 C

Do it and do it a - gain.
Rape me, my friend.

*Rhy. Fig. 2 (Gtrs. I & II)

*mf* clean tone

*2nd time Gtr. I only.

*2nd time Gtr. I only.

E5 G A5 C E5 G

Waste me.
Rape me.

1st time w/Rhy. Fill 2
2nd time w/Rhy. Fills 2 (Gtr. I) & 3

Chorus
w/Rhy. Fig. 1 (*1¾ times)

A5 C E5 G5 A5 C

Rape me, my friend.
Rape me a gain.

I'm not the on - ly one.

*On D.S., play 2 times.

E5 G5 A5 C5 E5 G5

I I'm not the on - ly one. I,

*To Coda*

A5 C5 E5 G5 A5 C5

I'm not the on - ly one. I, I'm not the on - ly one.

Bridge

E5 G5 C♯5 A5 N.C.

My fa - v'rite in - side source.

Rhy. Fig. 3

Rhy. Fill 2 (Gtrs. I & II)

*f w/dist.*

Rhy. Fill 3 (Gtr. II)

*sl.*

*f (w/dist.)*

*sl.*

w/Rhy. Fig. 3 (3 times)

C♯5 A5 N.C. C♯5

I'll kiss your o - pen sores. Ap - pre - ci - ate your con - cern.

A5 N.C. C♯5 A5 N.C.

You'll al - ways stink and burn.

F5 G5 E5 *D.S. al Coda*

Coda

Gtr. II substitute Rhy. Fill 4

E5 G5

Outro

w/Rhy. Fig. 1

A5 C5

Gtr. II substitute Rhy. Fill 4

E5 G5

Rape me. Rape me. Rape me. Rape me.

Gtr. II substitute Rhy. Fill 4

A5 C5 E5 G5 A5

Rape me. Rape me. Rape me. Rape me. Rape me.

*w/gtr. effects ad lib.

* Feedback, pick slides, string noise, etc.

Rhy. Fill 4 (Gtr. II)

## BASS LINE FOR

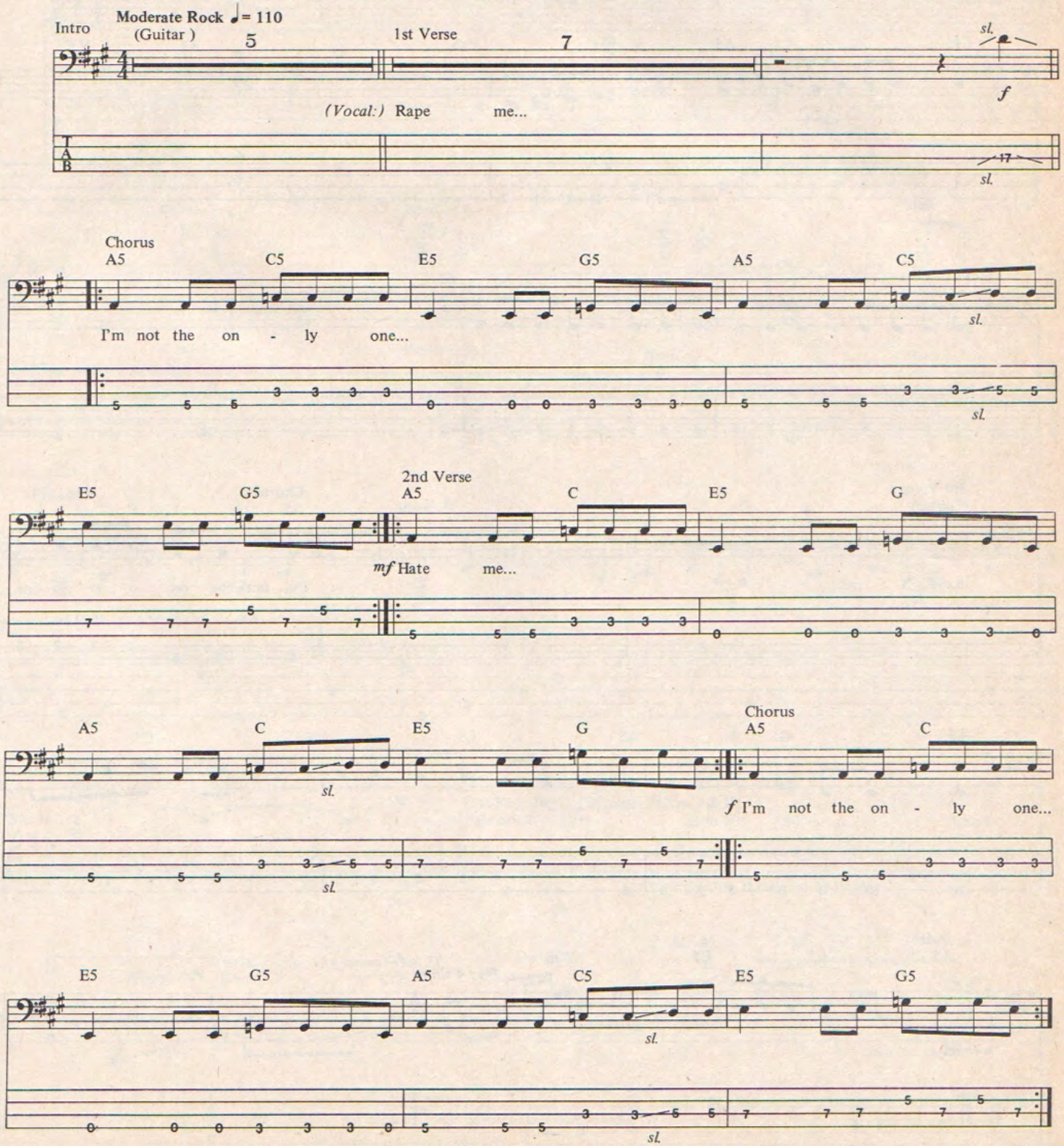
# RAPE ME

As Recorded by Nirvana

(From the album IN UTERO/DGC Records)

Tune down ½ step:
④ = E♭ ② = D♭
③ = A♭ ① = G♭

*Words and Music by Kurt Cobain*

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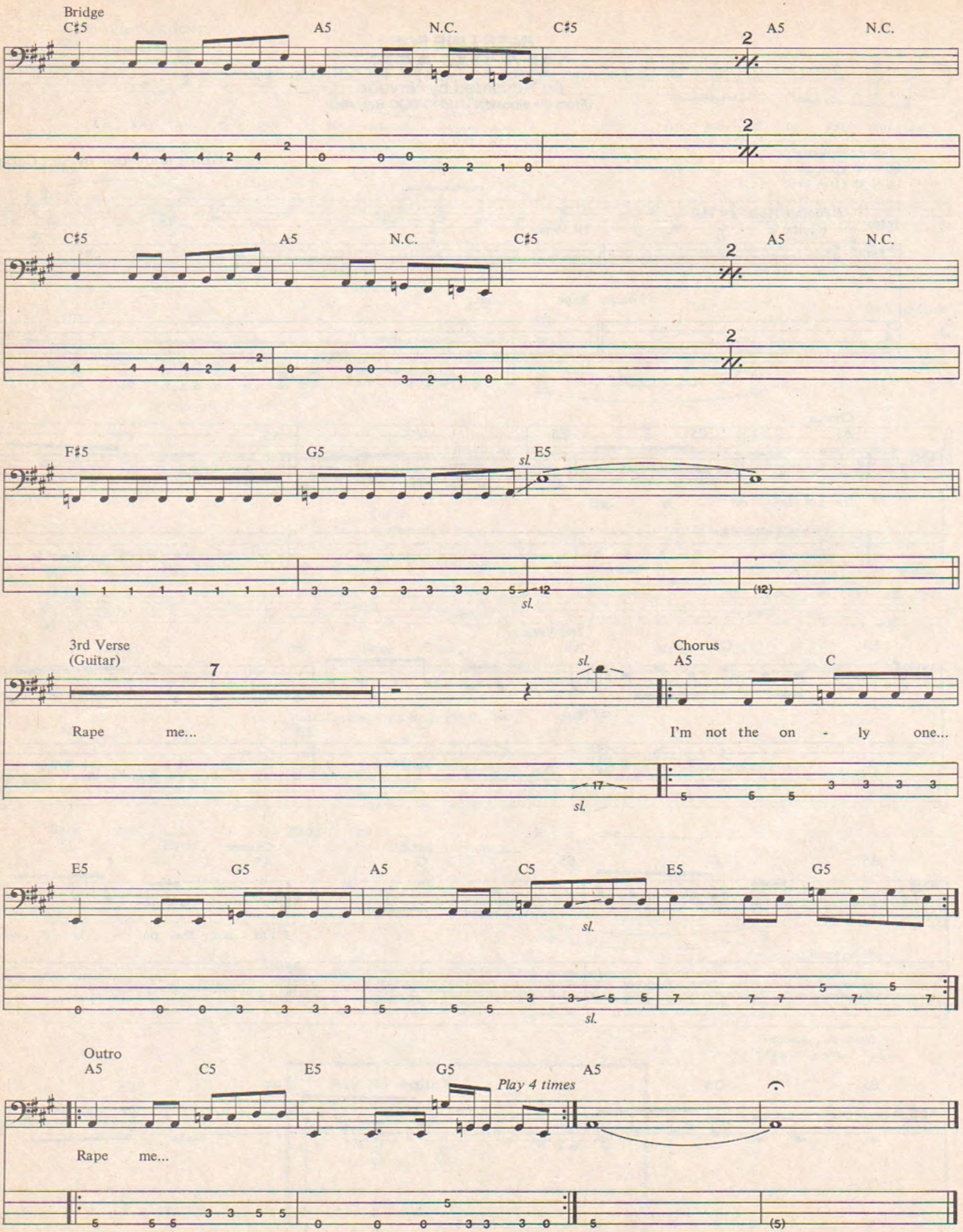
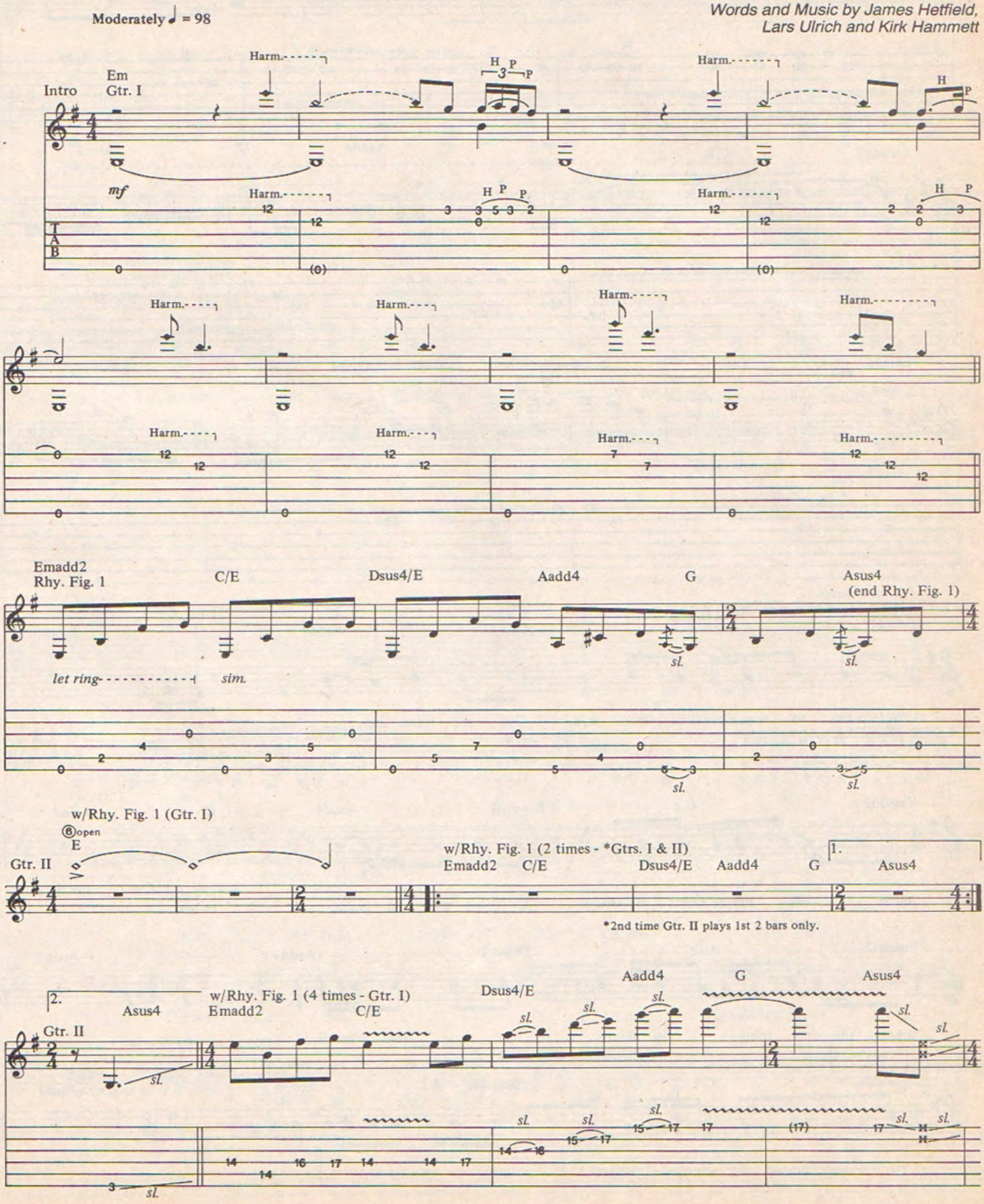

Bridge
C♯5
A5
N.C.
C♯5
A5
N.C.
2
C♯5
A5
N.C.
C♯5
A5
N.C.
2
F♯5
G5
E5
sl.
sl.
3rd Verse
(Guitar)
7
sl.
Chorus
A5
C
Rape me...
I'm not the on - ly one...
17
sl.
E5
G5
A5
C5
E5
G5
sl.
sl.
Outro
A5
C5
E5
G5
A5
Play 4 times
Rape me...
(12)
(5)

Tablature Explanation page 140

# WELCOME HOME (SANITARIUM)

As Recorded by Metallica

(From the album LIVE SHIT: BINGE & PURGE/Elektra Records)

*Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett*

*2nd time Gtr. II plays 1st 2 bars only.

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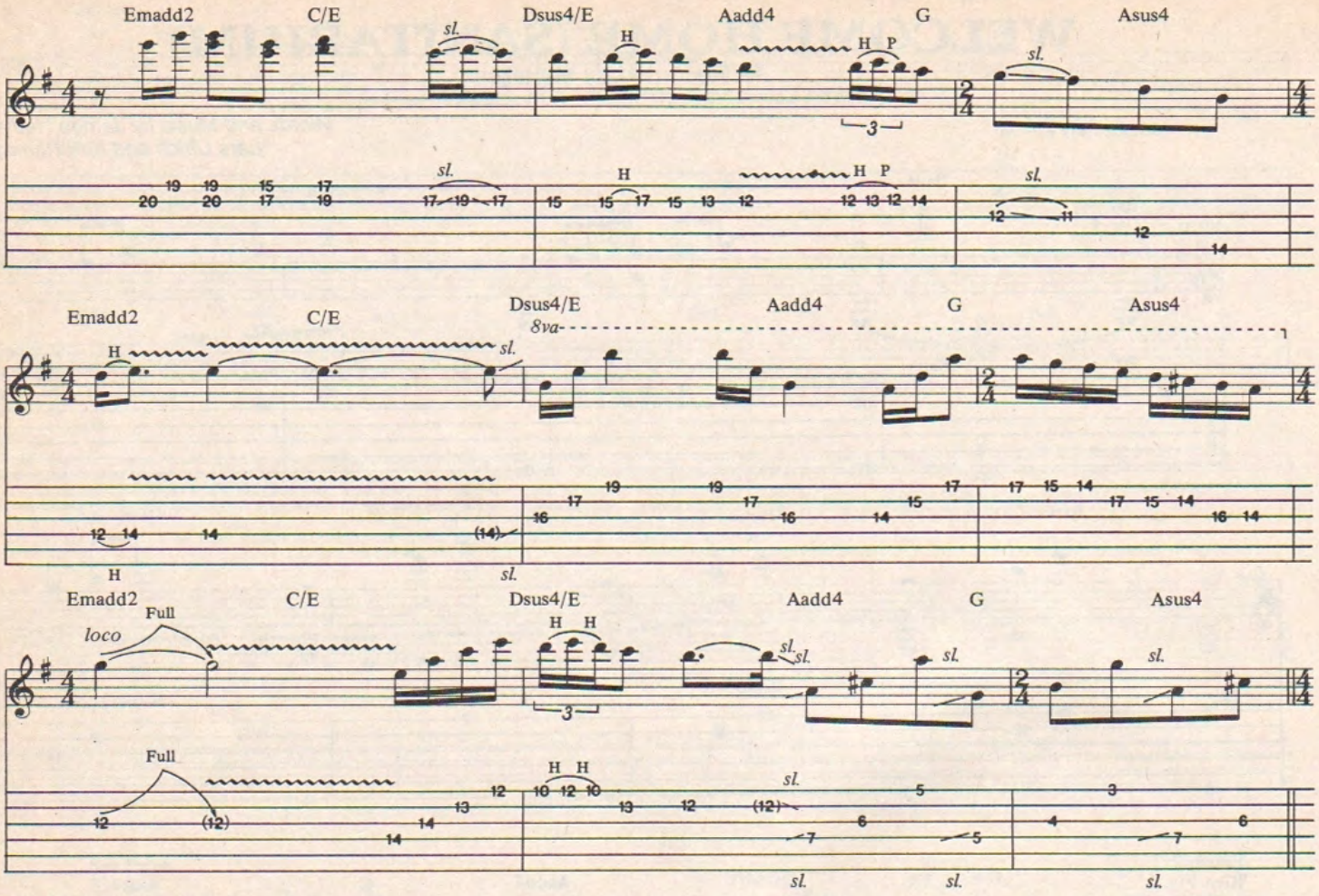

1st, 2nd Verses
w/Rhy. Fig. 1 (4 times - Gtrs. I & II)

Emadd2 C/E Dsus4/E Aadd4 G Asus4

1. Wel - come to where our time stands still. No one leaves and no one will.
2. *See additional lyrics*

Emadd2 C/E Dsus4/E Aadd4 G Asus4

Moon is full, nev-er seems to change. La - beled men - tal - ly de - ranged. I

Emadd2 C/E Dsus4/E Aadd4 G Asus4

dream the same thing ev - 'ry night. I see our free - dom in my sight.

Emadd2 C/E Dsus4/E Aadd4 G Asus4

No locked doors, no win-dows barred or things to make my brain seem scarred.

*w/Rhy. Fig. 1 (Gtr. I)

Emadd2 C/E Dsus4/E Aadd4 G Asus4

Sleep my friend and you will see that dream is my re - al - i - ty. They

Gtr. II

P.M.

*Gtr. I adds distortion and plays Rhy. Fig. I accented and muted.

w/Rhy. Fig. 1 (Gtr. I - 1st 1½ bars only)

Emadd2 C/E Dsus4/E A5 G5 A5 G5

keep me locked up in this cage. Can't they see it's why my brain says rage?

Gtrs. I & II

P.M. P.M.

Chorus

N.C.(E5) G5 F♯5 C5 B5 C5 B5 N.C. (E5) G5 F♯5 C5 B5 C5 B5

San - i - tar - i - um,

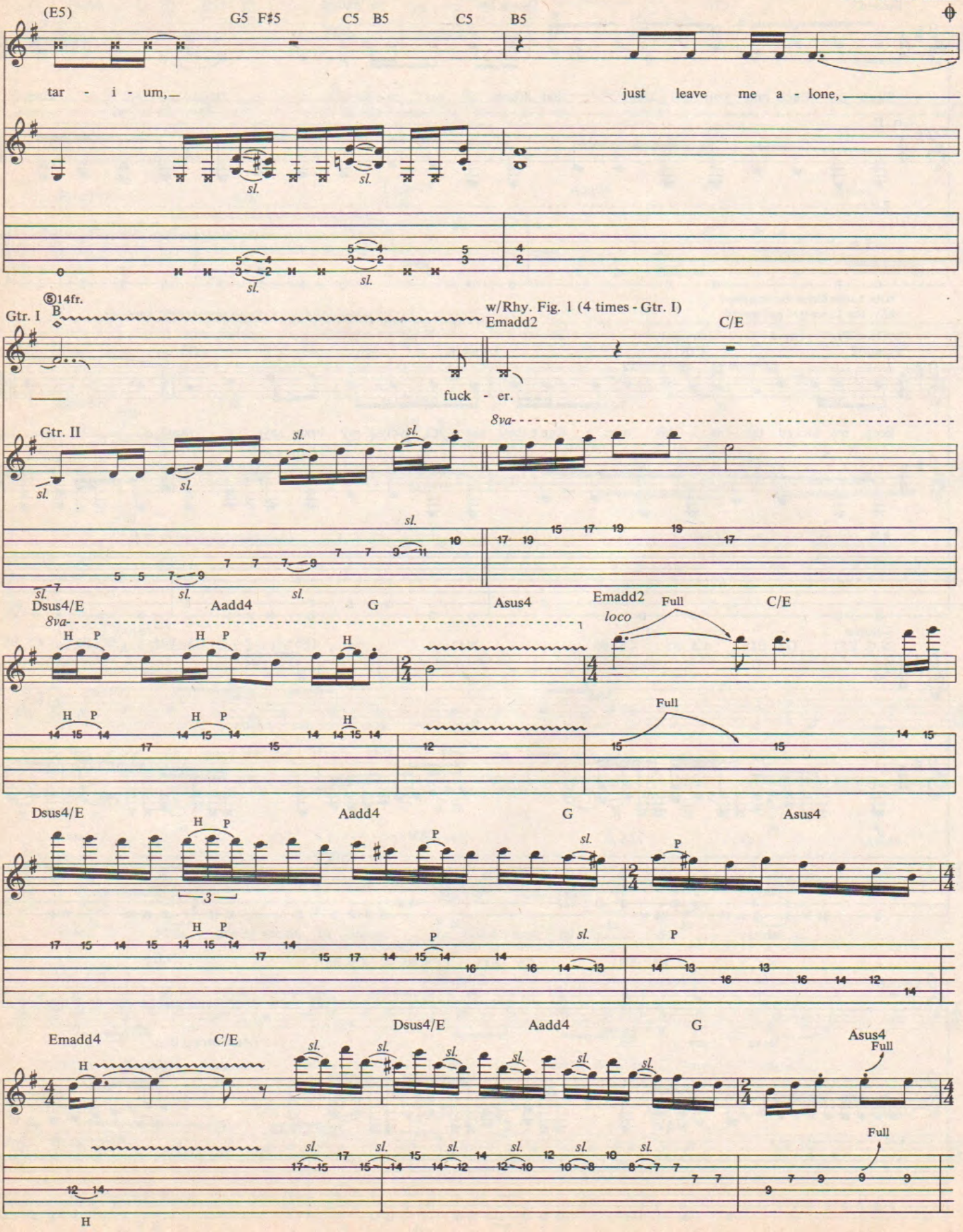
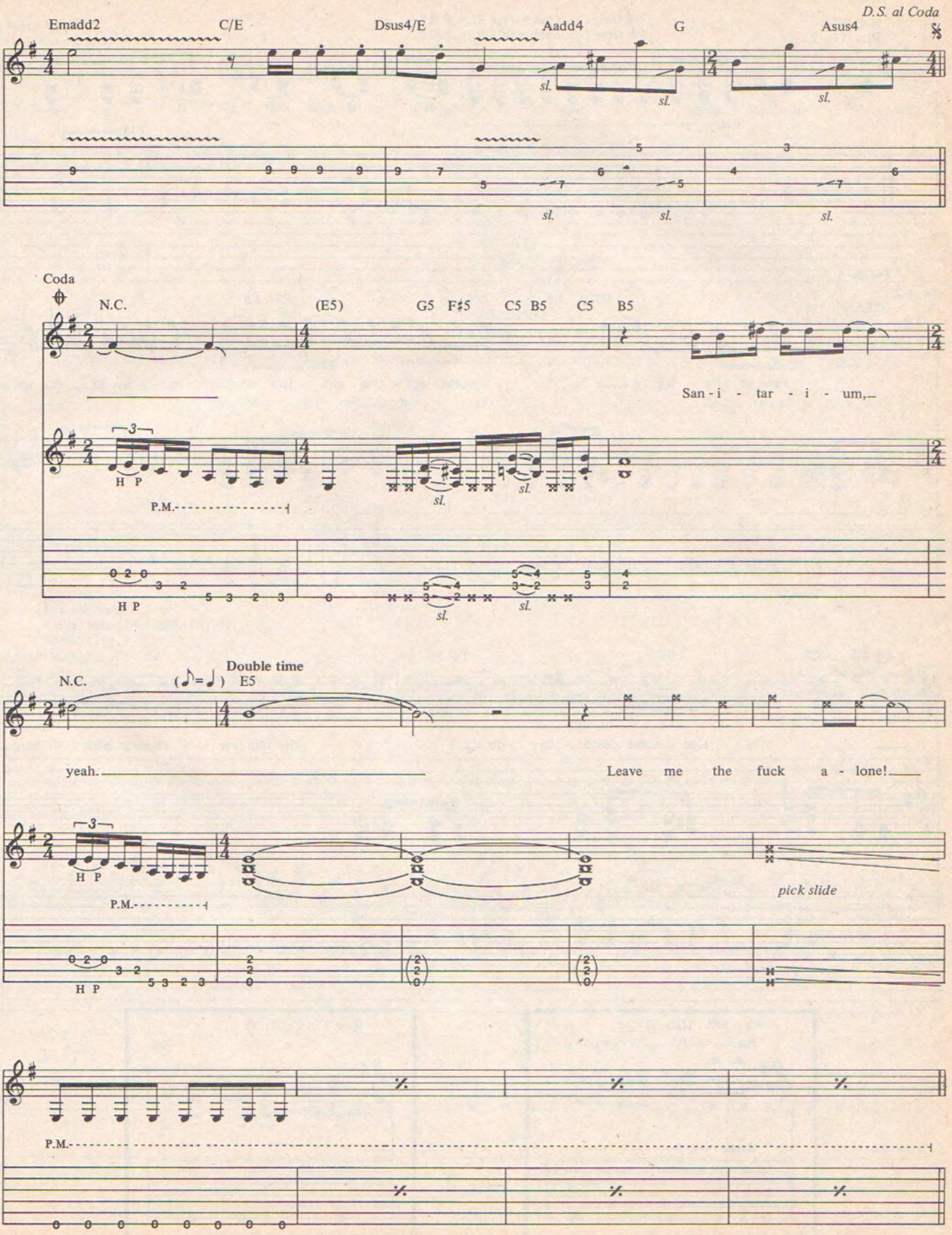
*f* sl. sl. sl. 3 H P P.M. sl. sl. sl.

N.C. F5 (E5) G5 F♯5 C5 B5 C5 B5 N.C.

leave me be. *(Audience:)* San - i -

P.M. sl. sl. sl. 3 H P P.M.

H P H P


2nd time to Coda
(E5)
G5 F♯5
C5 B5
C5
B5
tar - i - um,
just leave me a - lone,
sl.
⑤14fr.
Gtr. I
B
w/Rhy. Fig. 1 (4 times - Gtr. I)
Emadd2
C/E
fuck - er.
Gtr. II
8va
Dsus4/E
Aadd4
G
Asus4
Emadd2
Full
C/E
loco
H
P
Emadd4
Asus4
Full

D.S. al Coda
Emadd2
C/E
Dsus4/E
Aadd4
G
Asus4
sl.
Coda
N.C.
(E5)
G5 F♯5
C5 B5
C5
B5
San - i - tar - i - um,
H P
P.M.
Double time
(♪=♩) E5
yeah.
Leave me the fuck a - lone!
pick slide

N.C.(E5)
Rhy. Fig. 2

3rd time Gtr. I substitute Rhy. Fill 1
4th time Gtr. I substitute Rhy. Fill 2

*Play 4 times*
(end Rhy. Fig. 2)

P.M.

P.M.

Tempo I
(♩ = ♪)

D5E5 D5 E5 F5

Fear of liv - ing on, na - tives get - ting rest - less now, mu - ti - ny in the air.

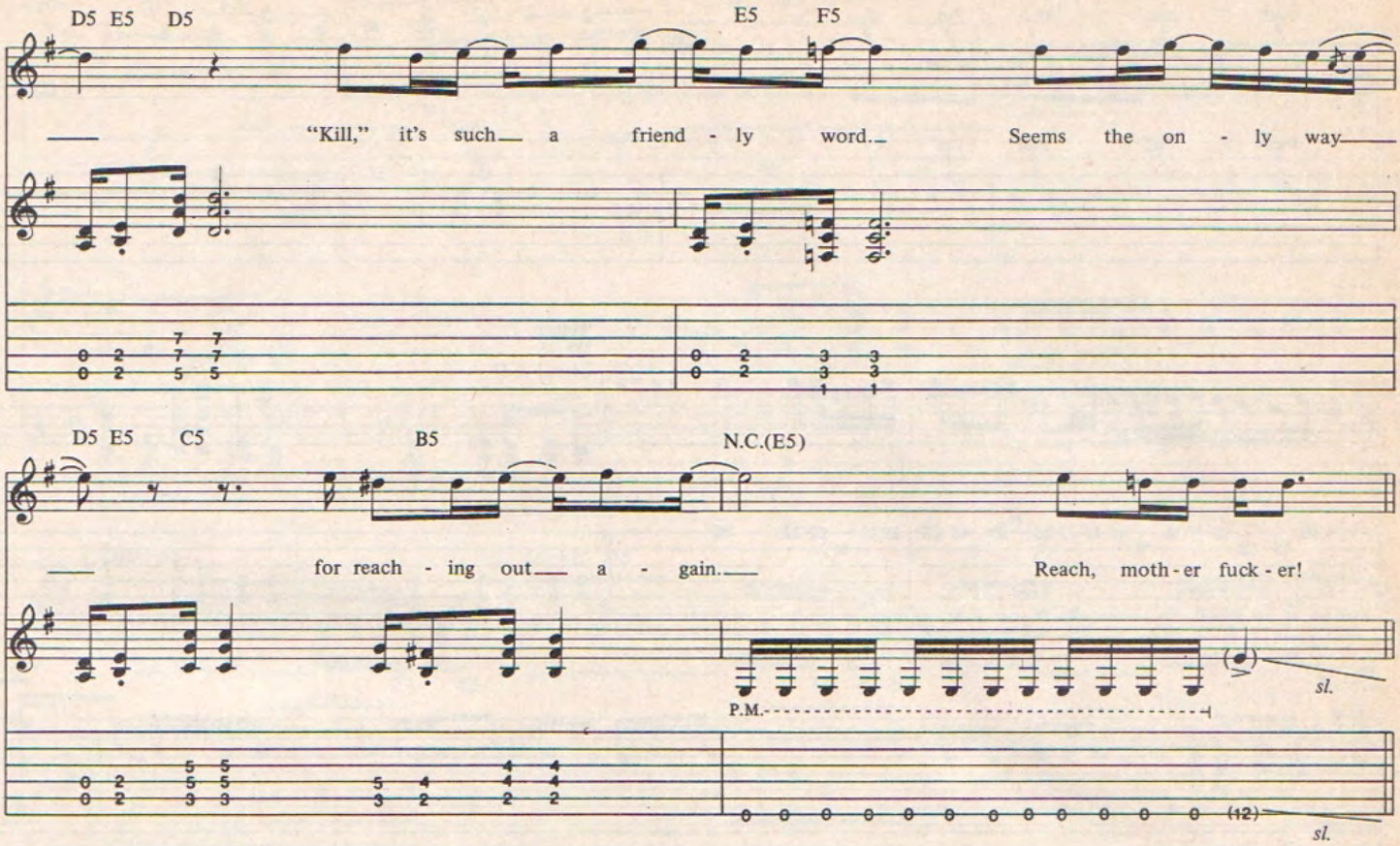
D5 E5 C5 B5 D5 E5

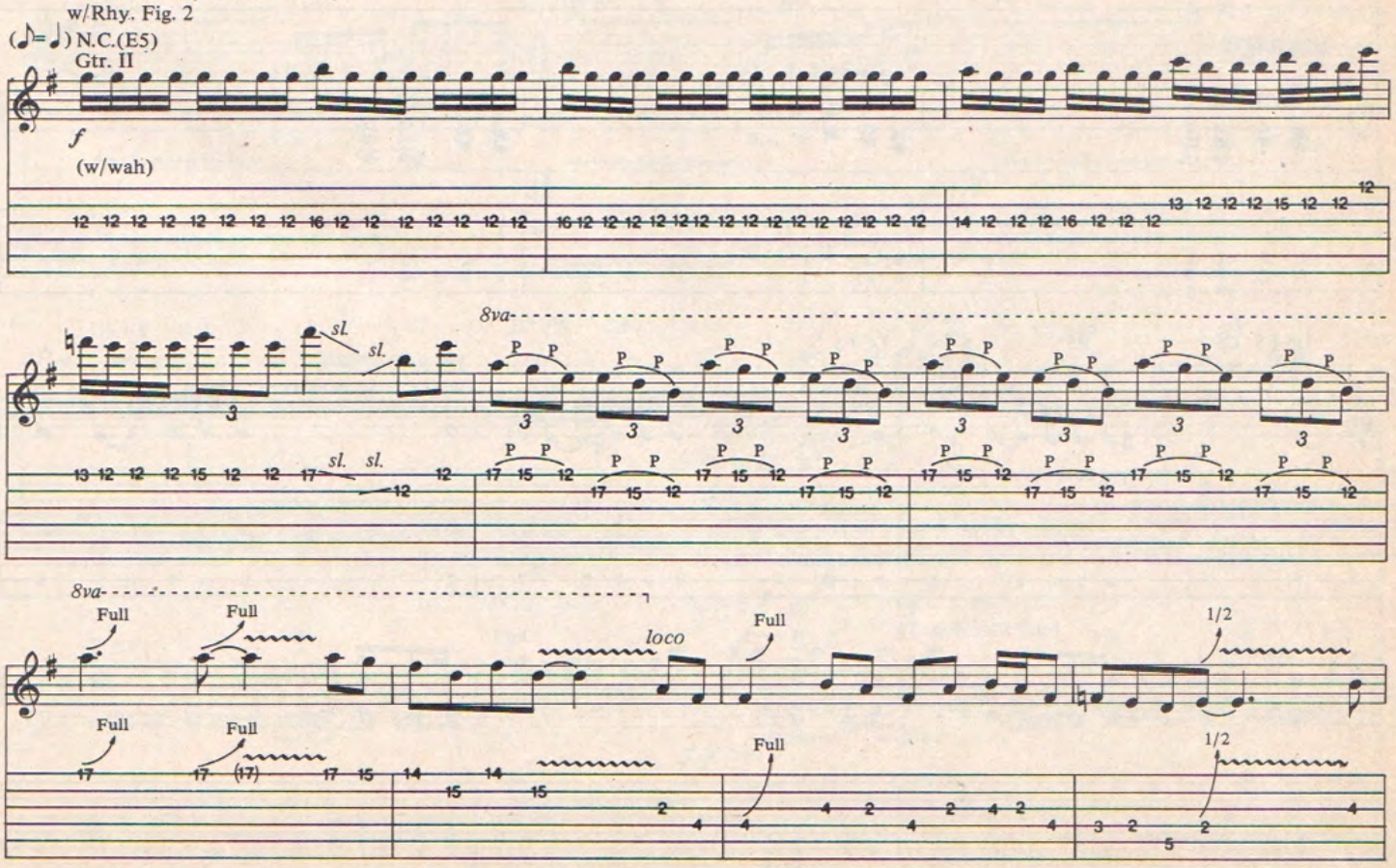
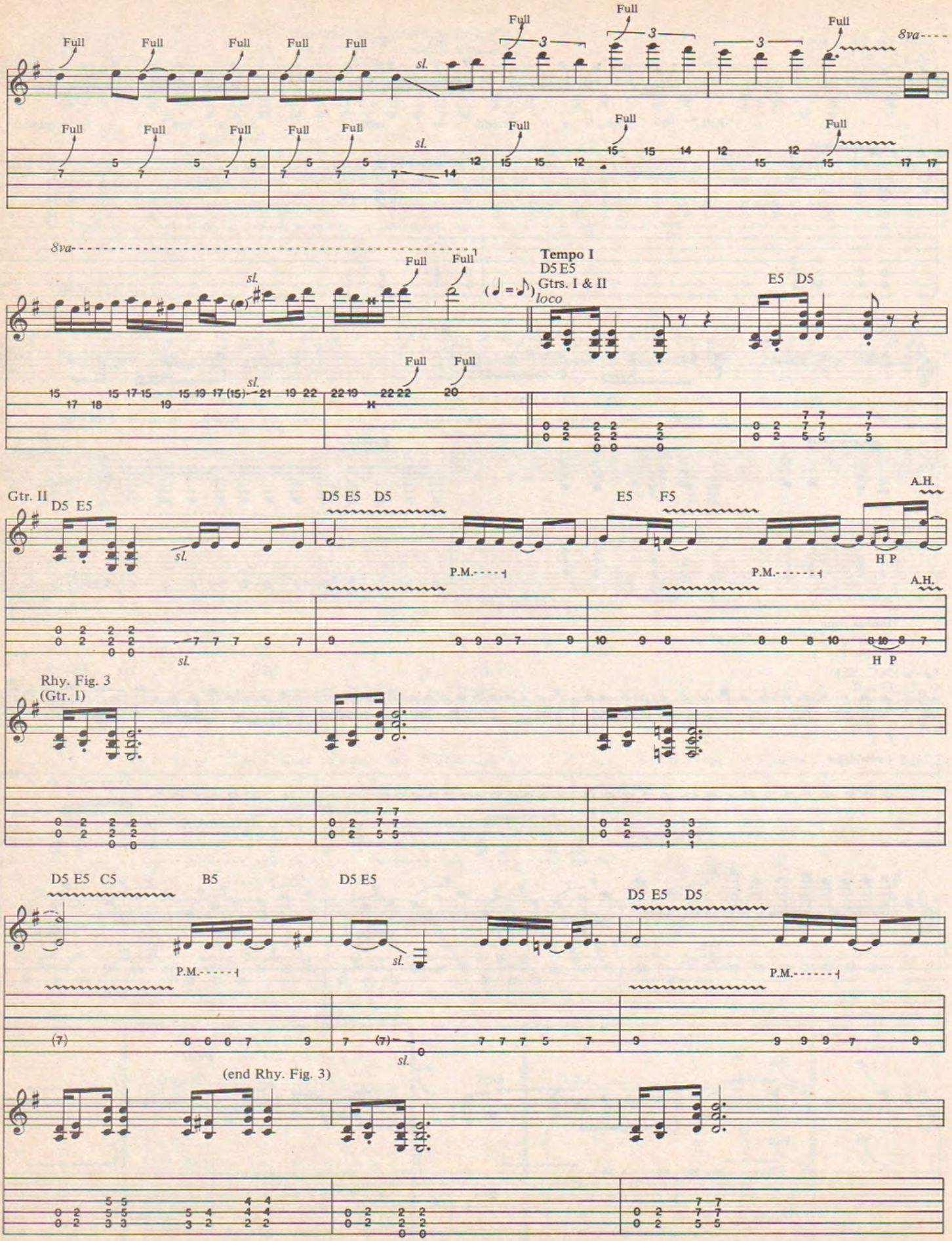
Got some death to do. The mir - ror stares back hard.

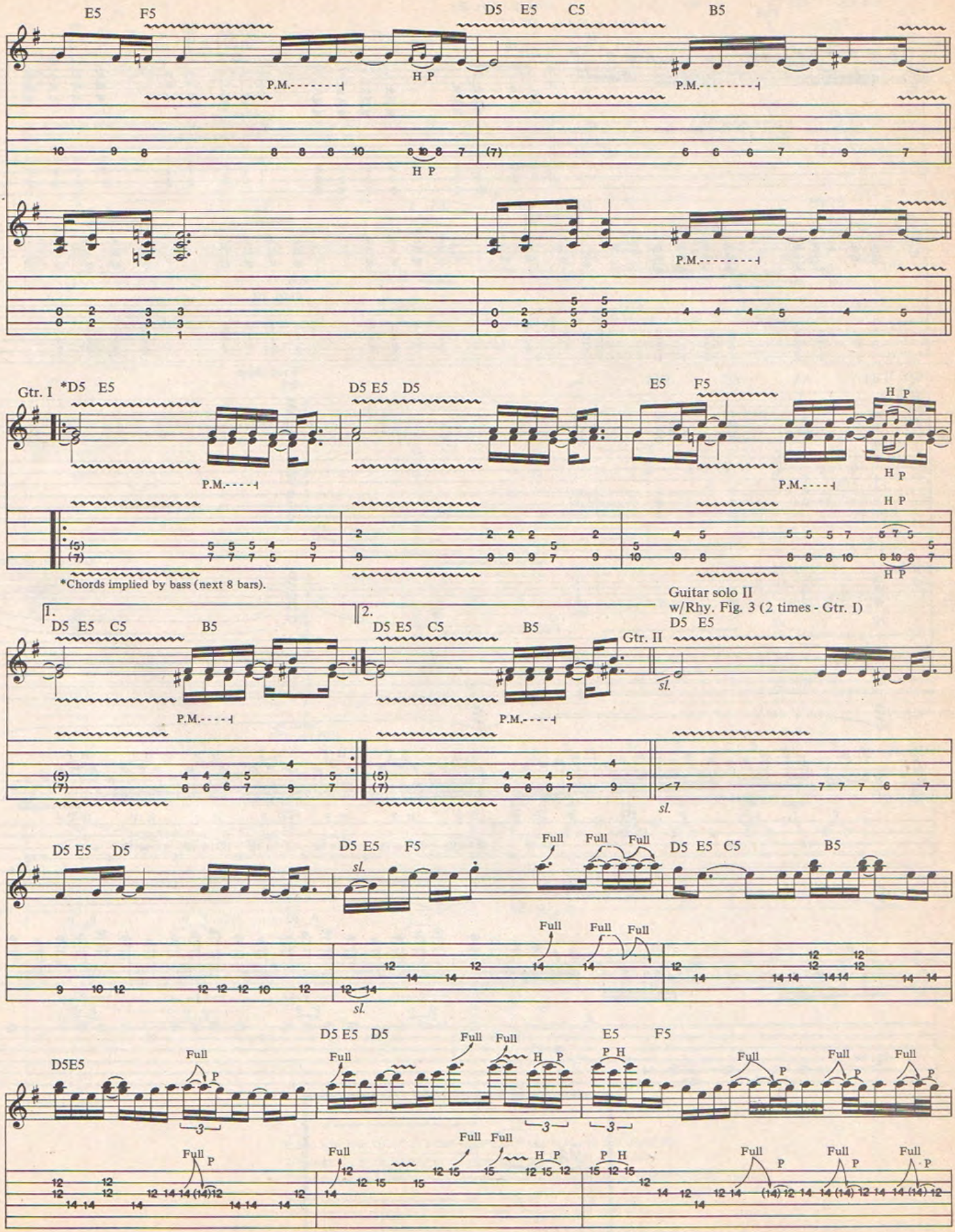
Rhy. Fill 1 (Gtr. I)

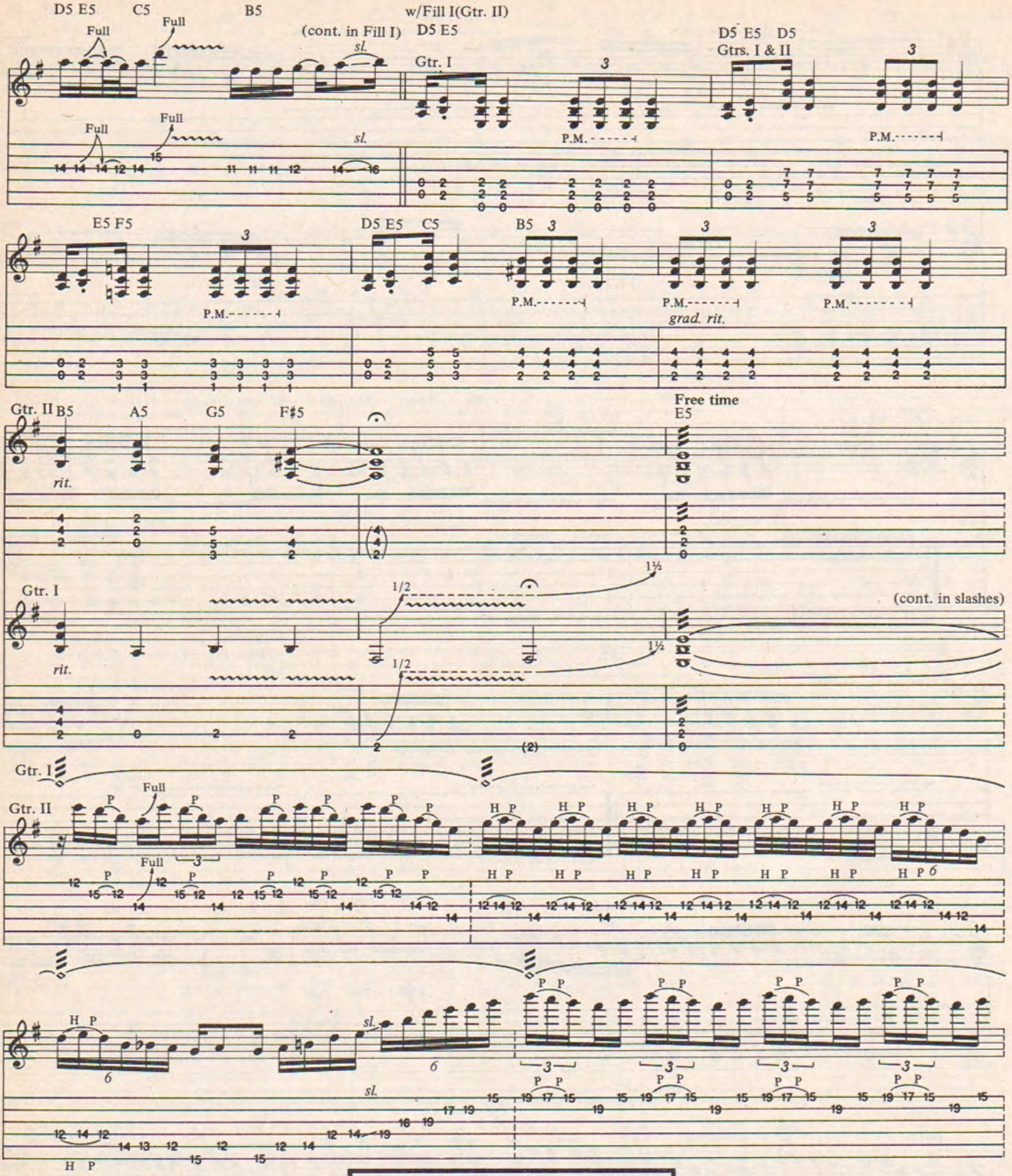
Harm.

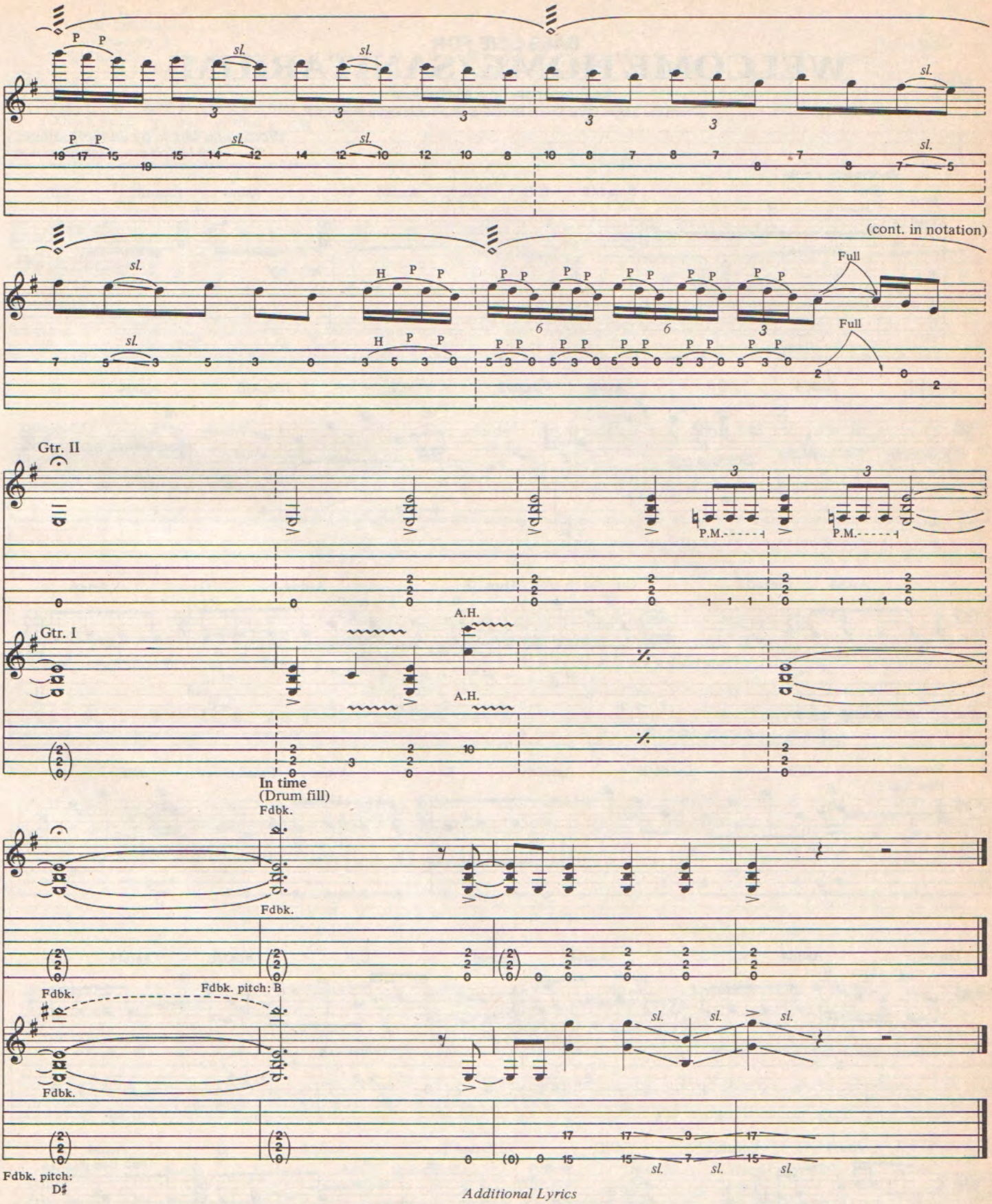
Harm.

Rhy. Fill 2 (Gtr. I)

**Double time**
Guitar solo I (4 times - Gtr. I)
w/Rhy. Fig. 2



Full
sl.
8va
Tempo I
D5 E5
Gtrs. I & II
loco
E5 D5
Gtr. II
D5 E5
D5 E5 D5
E5 F5
A.H.
H P
P.M.
Rhy. Fig. 3
(Gtr. I)
D5 E5 C5
B5
D5 E5
D5 E5 D5
(end Rhy. Fig. 3)

E5 F5
D5 E5 C5
B5
P.M.
H P
Gtr. I *D5 E5
D5 E5 D5
E5 F5
*Chords implied by bass (next 8 bars).
Guitar solo II
w/Rhy. Fig. 3 (2 times - Gtr. I)
Gtr. II
1.
2.
D5 E5 C5
B5
sl.
D5 E5 D5
D5 E5 F5
Full
D5 E5 C5
B5
D5E5
P H
3


D5 E5
C5
B5
Full
Full
(cont. in Fill I)
sl.
w/Fill I(Gtr. II)
D5 E5
Gtr. I
D5 E5 D5
Gtrs. I & II
P.M.
E5 F5
D5 E5 C5
B5
grad. rit.
Gtr. II
B5
A5
G5
F♯5
rit.
Free time
E5
Gtr. I
1/2
1½
(cont. in slashes)
(2)
H P
Fill I (Gtr. II)




*Additional Lyrics*

2. Build my fear of what's out there. Cannot breathe the open air.
Whisper things into my brain, assuring me that I'm insane.
They think our heads are in their hands, but violent use brings violent plans.
Keep him tied, it makes him well. He's getting better; can't you tell?
No more can they keep us in. Listen, damn it, we will win.
They see it right, they see it well, but they think this saves us from our hell. *(To Chorus)*

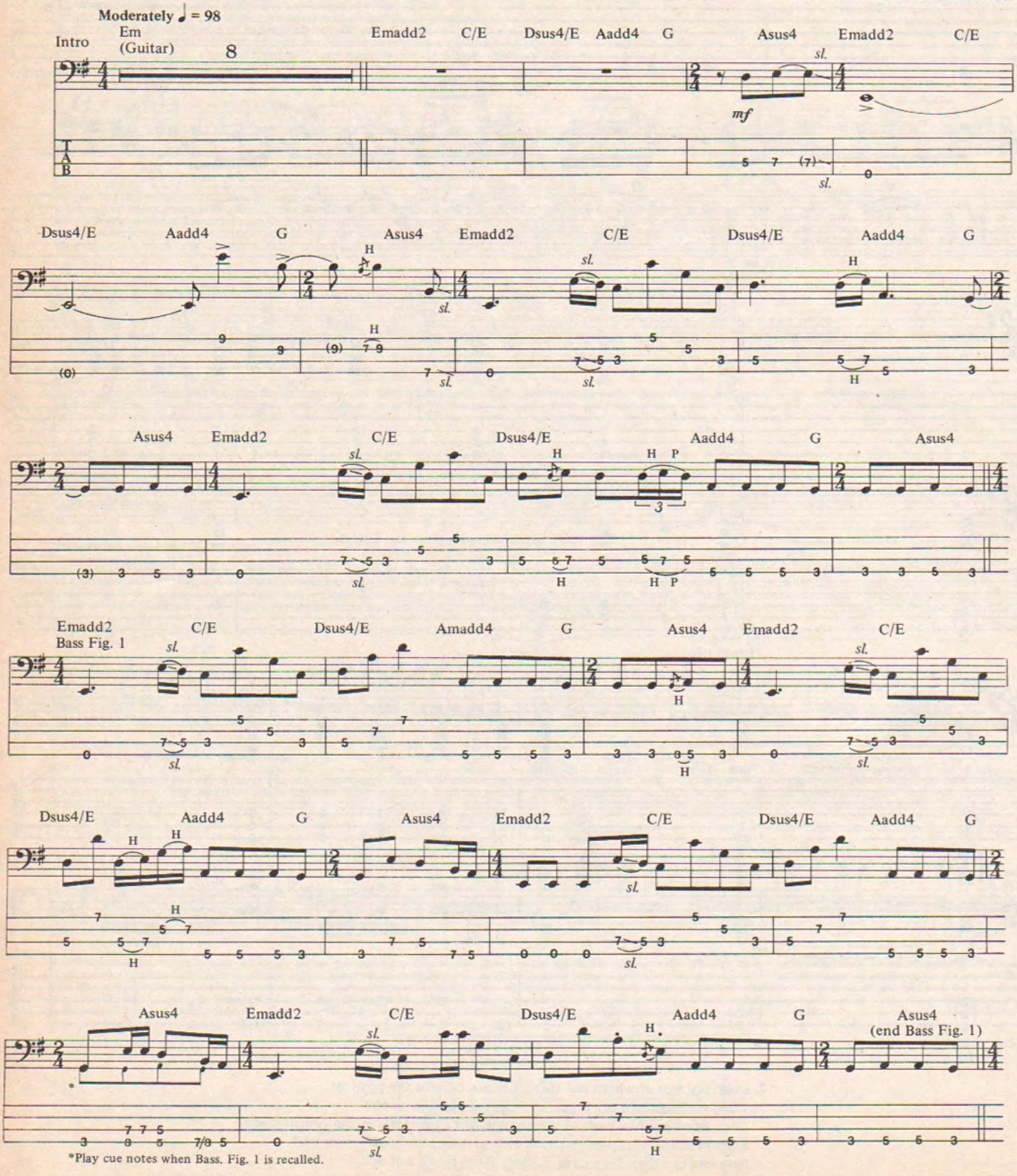
BASS LINE FOR

# WELCOME HOME (SANITARIUM)

As Recorded by Metallica

(From the album LIVE SHIT: BINGE & PURGE/Elektra Records)

*Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett*

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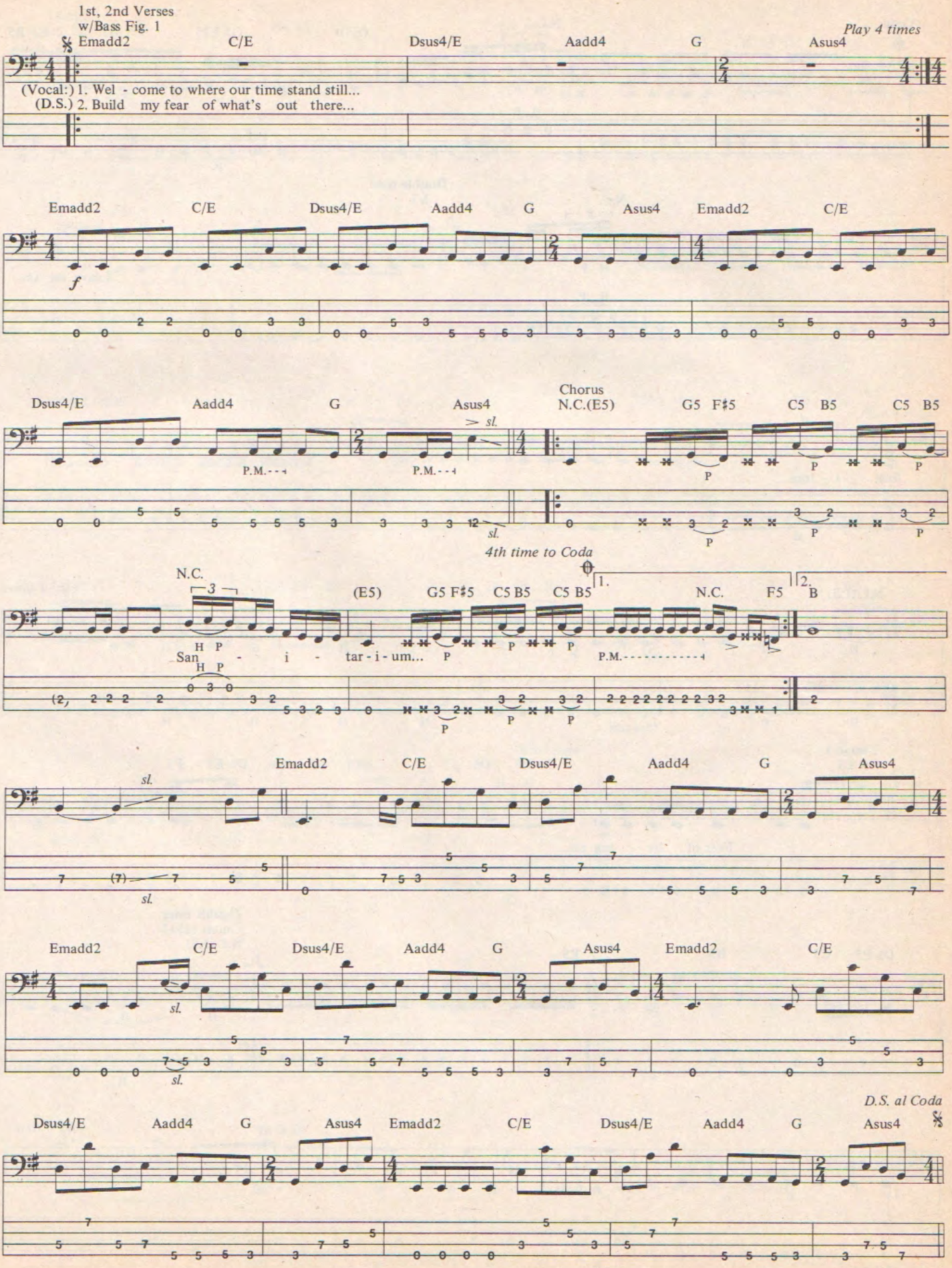
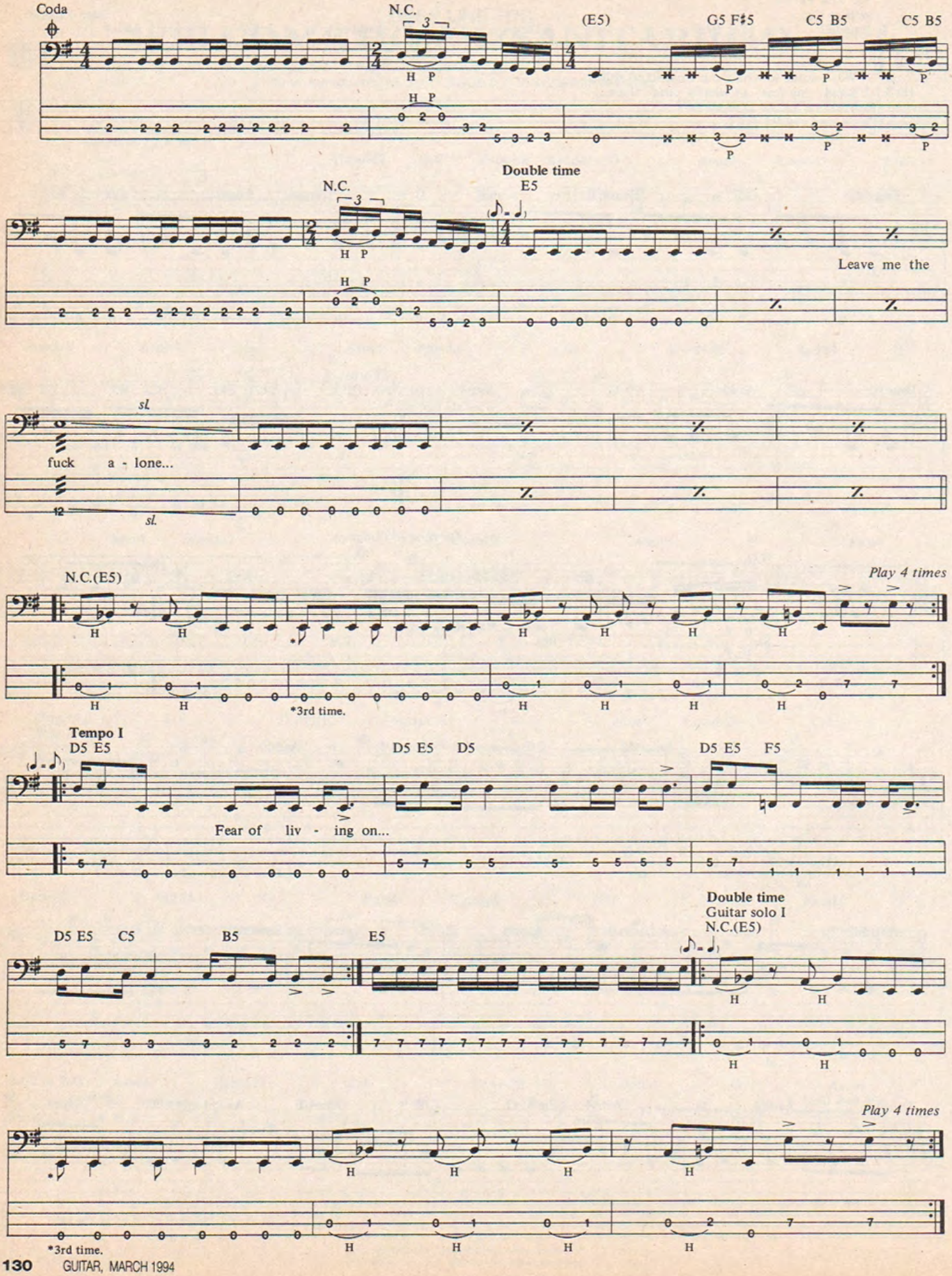
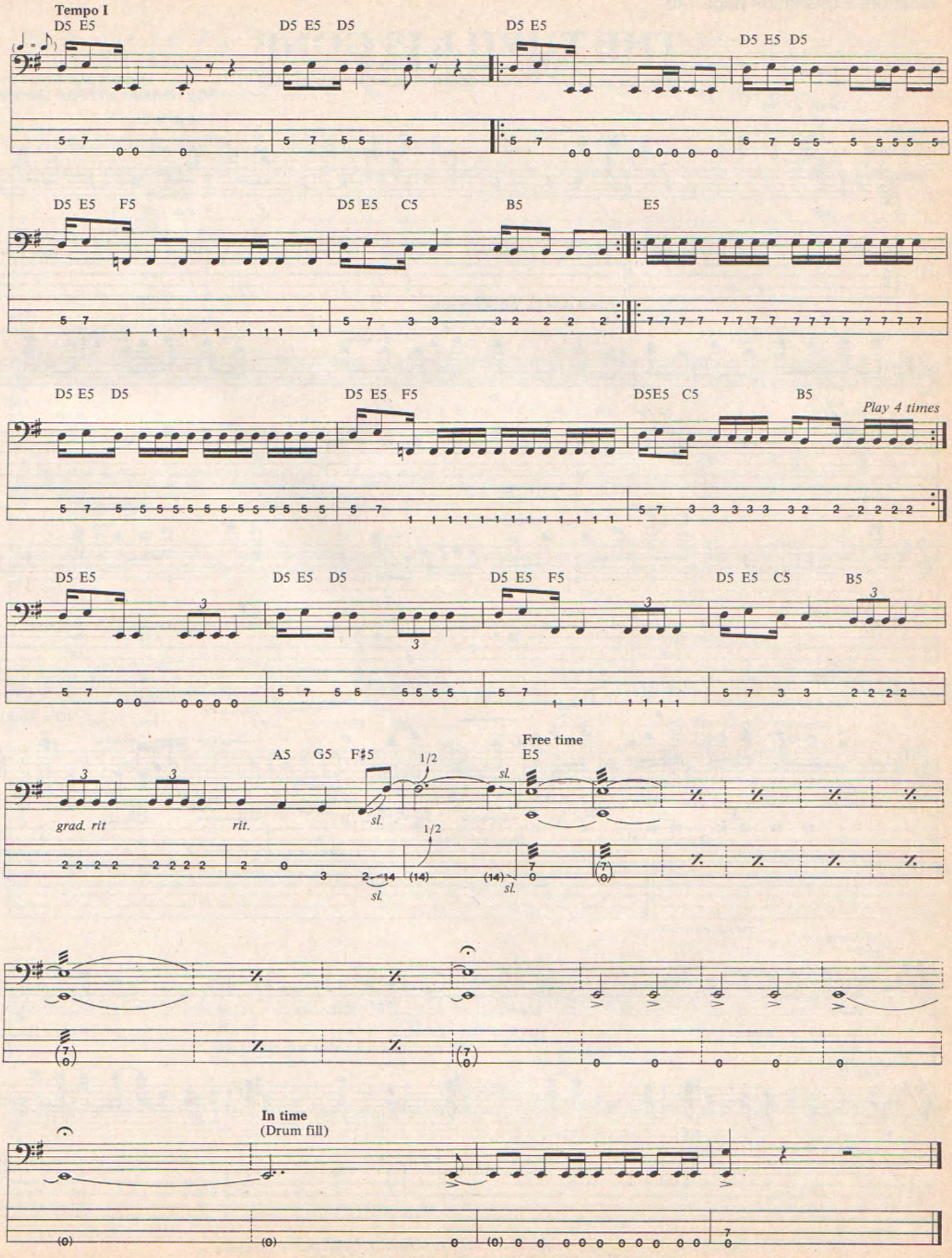

1st, 2nd Verses
w/Bass Fig. 1
Play 4 times
Emadd2 C/E Dsus4/E Aadd4 G Asus4
(Vocal:) 1. Wel - come to where our time stand still...
(D.S.) 2. Build my fear of what's out there...
Emadd2 C/E Dsus4/E Aadd4 G Asus4 Emadd2 C/E
f
Dsus4/E Aadd4 G Asus4 Chorus N.C.(E5) G5 F♯5 C5 B5 C5 B5
P.M.
sl.
4th time to Coda
N.C. (E5) G5 F♯5 C5 B5 C5 B5 1. N.C. F5 2. B
San - i - tar - i - um...
H P
P.M.
Emadd2 C/E Dsus4/E Aadd4 G Asus4
Emadd2 C/E Dsus4/E Aadd4 G Asus4 Emadd2 C/E
D.S. al Coda
Dsus4/E Aadd4 G Asus4 Emadd2 C/E Dsus4/E Aadd4 G Asus4

Coda
N.C.
(E5)
G5 F♯5
C5 B5
C5 B5
Double time
E5
Leave me the
sl.
fuck a - lone...
sl.
N.C.(E5)
Play 4 times
*3rd time.
Tempo I
D5 E5
D5 E5 D5
D5 E5 F5
Fear of liv - ing on...
Double time
Guitar solo I
N.C.(E5)
D5 E5 C5
B5
E5
Play 4 times
*3rd time.


Tempo I
D5 E5
D5 E5 D5
D5 E5
D5 E5 D5
D5 E5 F5
D5 E5 C5
B5
E5
D5 E5 D5
D5 E5 F5
D5E5 C5
B5
Play 4 times
D5 E5
D5 E5 D5
D5 E5 F5
D5 E5 C5
B5
A5 G5 F♯5
1/2
sl.
Free time
E5
grad. rit
rit.
In time
(Drum fill)

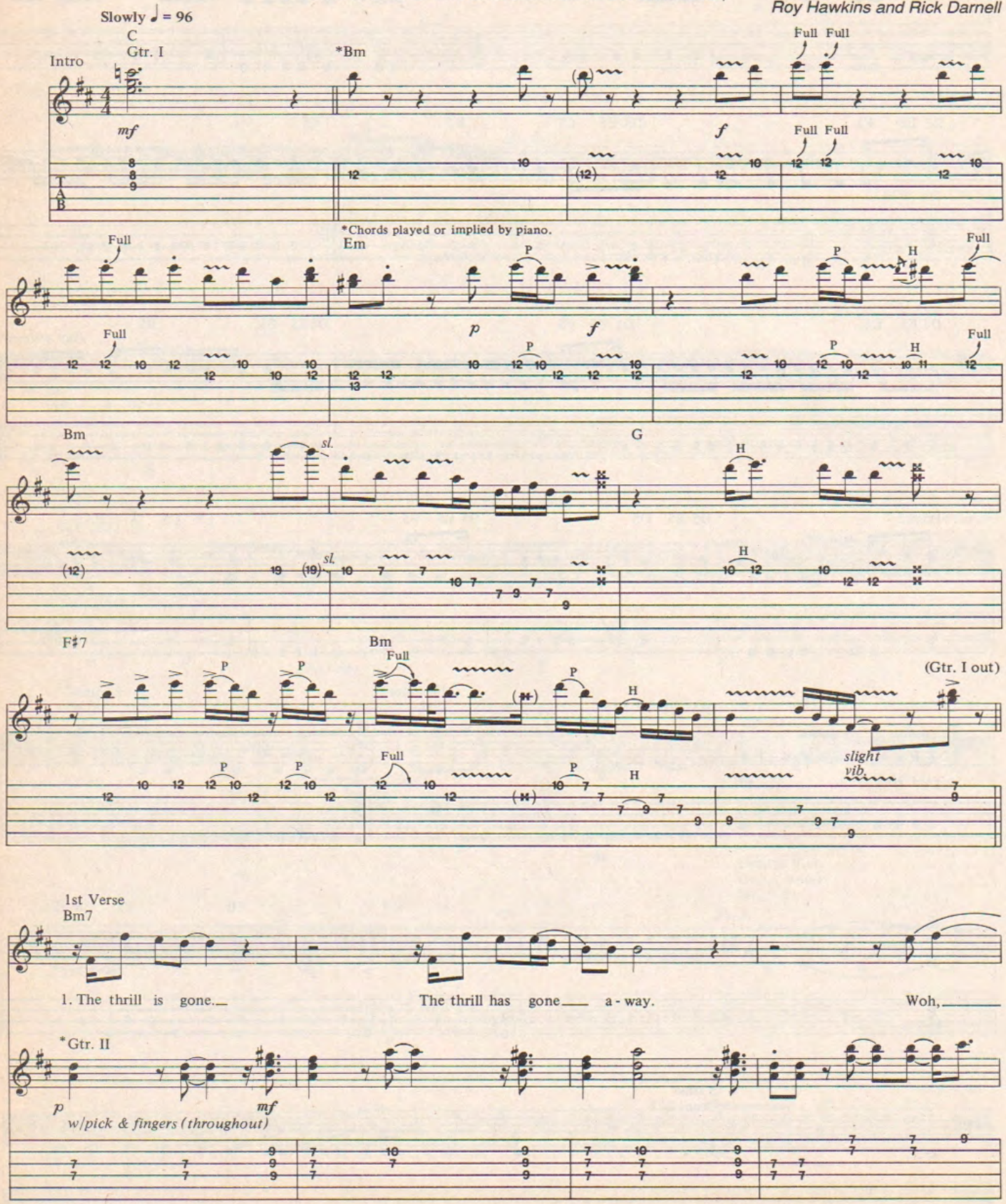
Tablature Explanation page 140

# THE THRILL IS GONE

As Recorded by B.B. King

(From the album LIVE AT COOK COUNTY JAIL/MCA-Probe Records)

*Words and Music by*
*Roy Hawkins and Rick Darnell*

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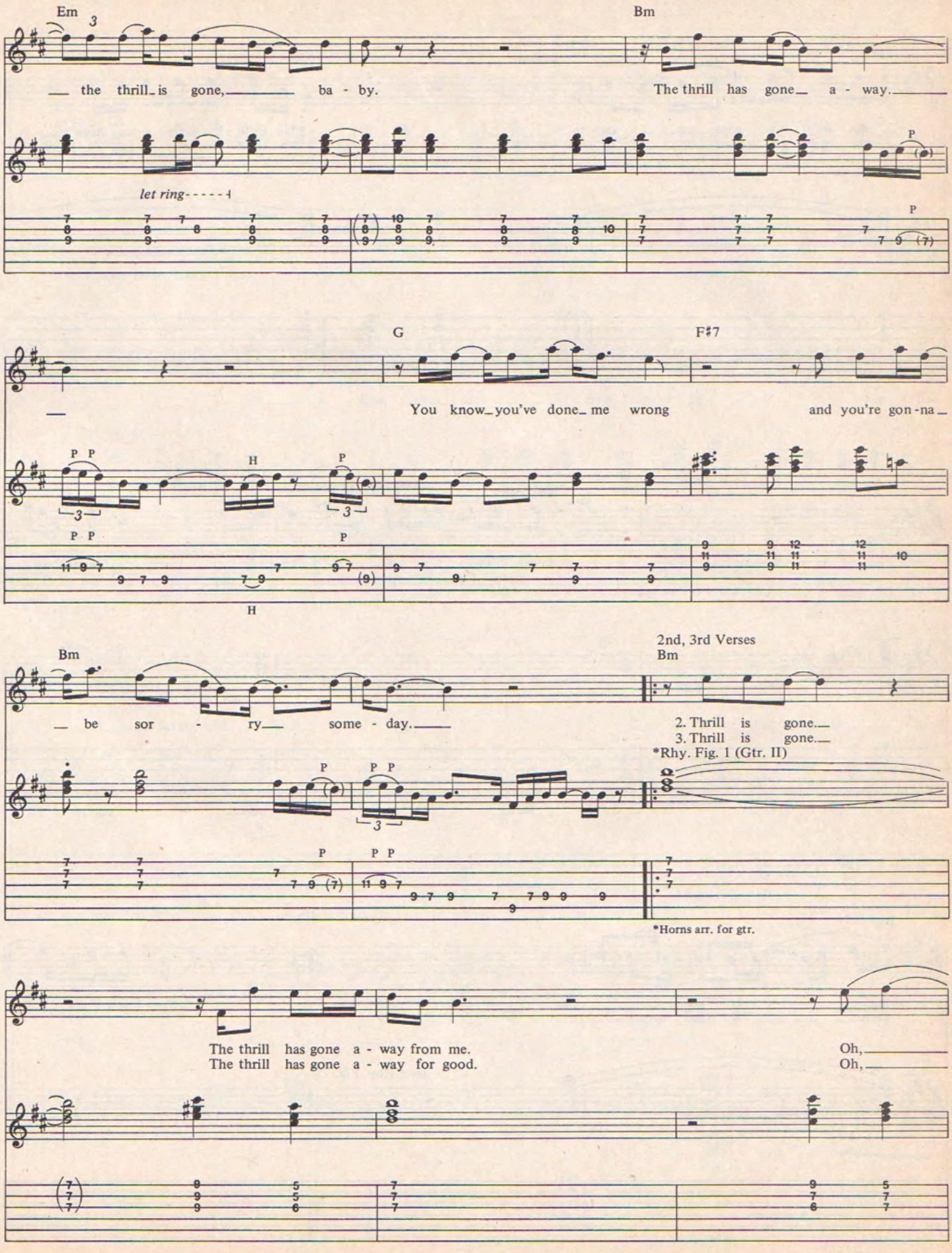
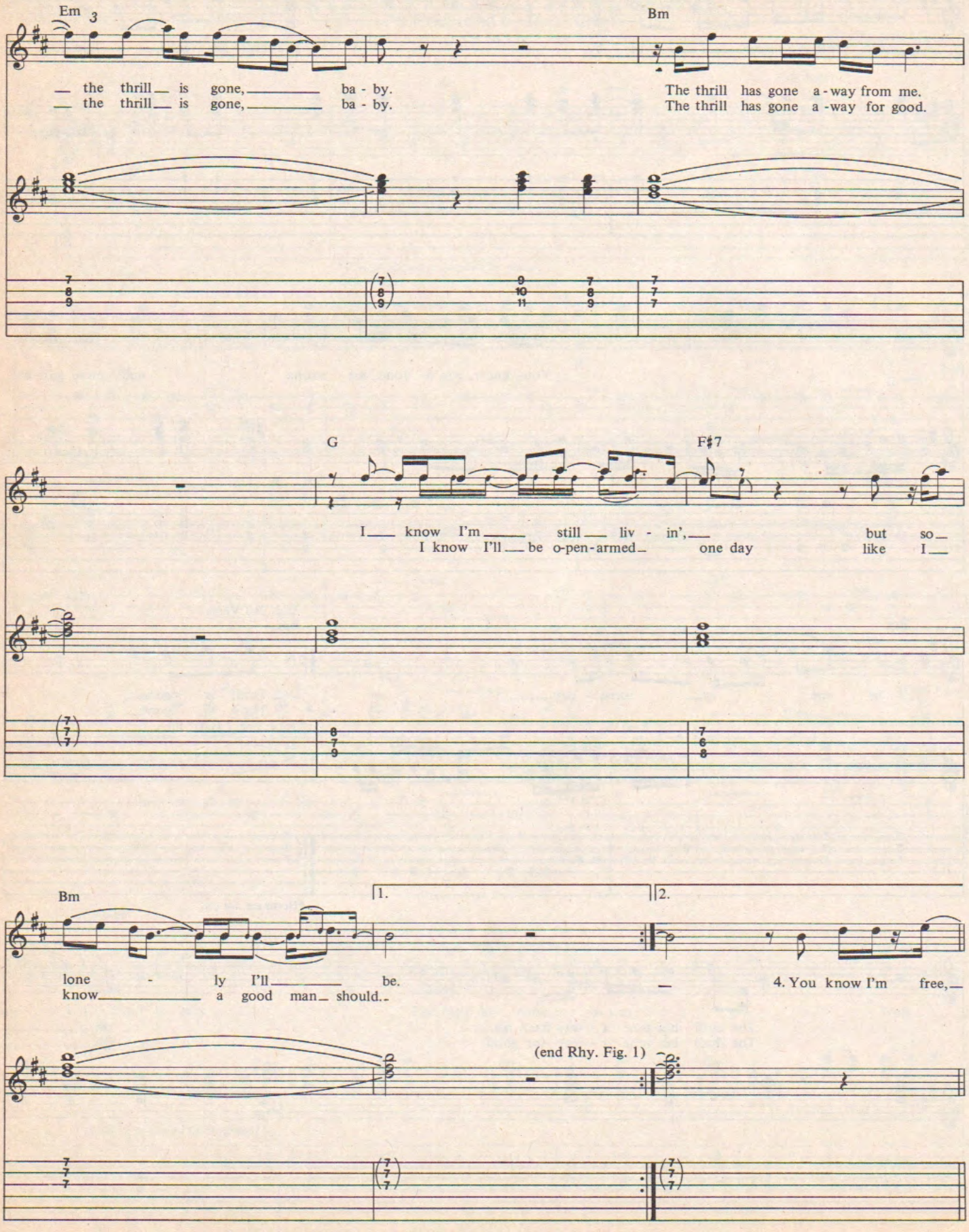
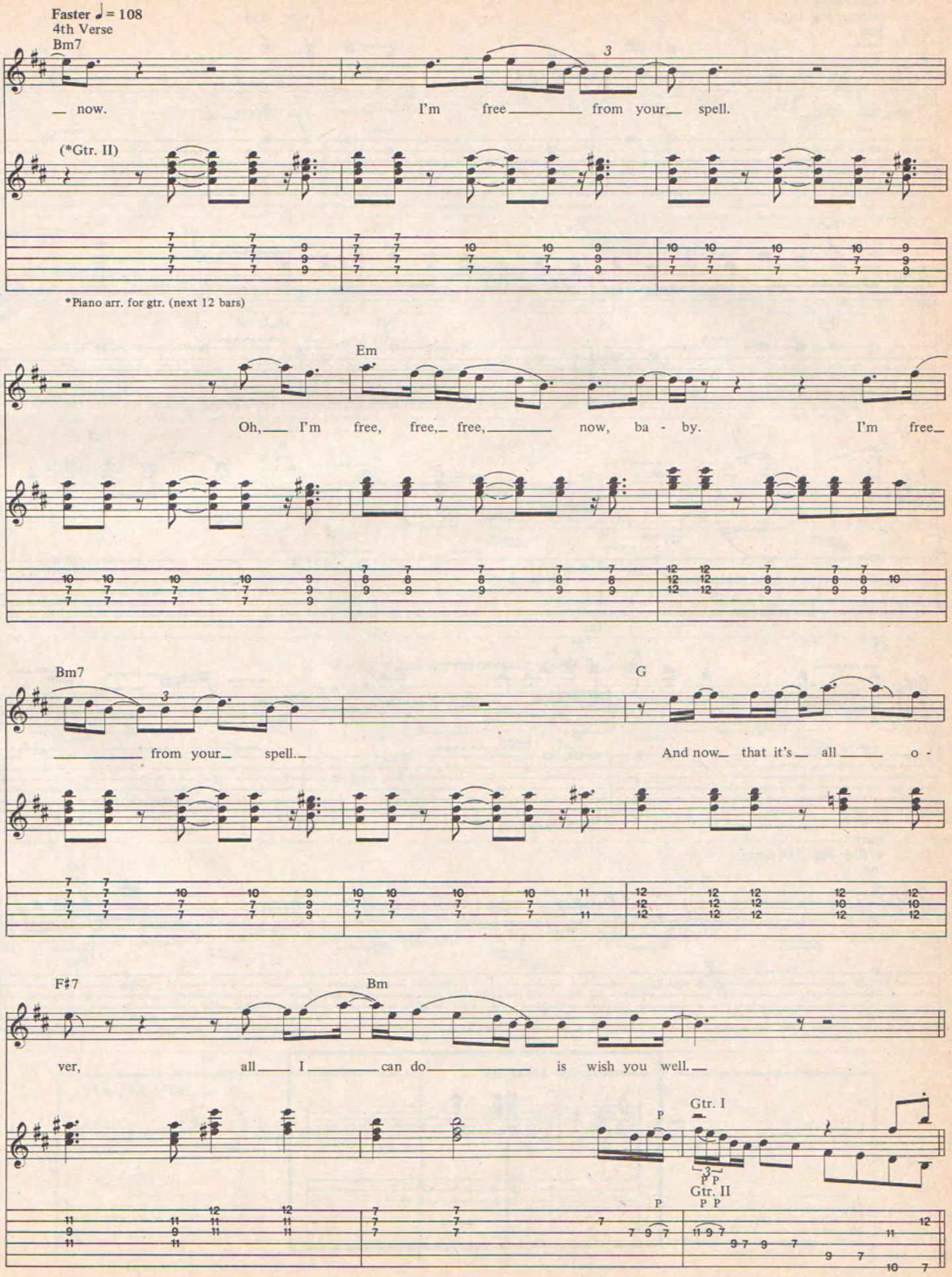

Em
Bm
— the thrill is gone, — ba - by.
The thrill has gone — a - way. —
let ring- - - - -
P
G
F♯7
You know you've done me wrong
and you're gon-na
P P
H
P
H
Bm
2nd, 3rd Verses
Bm
— be sor - ry — some - day. —
2. Thrill is gone.
3. Thrill is gone.
*Rhy. Fig. 1 (Gtr. II)
P
P P
*Horns arr. for gtr.
The thrill has gone a - way from me.
The thrill has gone a - way for good.
Oh,
Oh,

Em
Bm
— the thrill — is gone, — ba - by.
— the thrill — is gone, — ba - by.
The thrill has gone a - way from me.
The thrill has gone a - way for good.
G
F♯7
I — know I'm — still — liv - in', —
I know I'll — be o-pen-armed — one day
but so —
like I —
Bm
1.
2.
lone - ly I'll — be.
know — a good man — should.
4. You know I'm free, —
(end Rhy. Fig. 1)


Faster ♩= 108
4th Verse
Bm7
now.
I'm free from your spell.
(*Gtr. II)
*Piano arr. for gtr. (next 12 bars)
Em
Oh, I'm free, free, free, now, ba - by.
I'm free
Bm7
from your spell.
G
And now that it's all o -
F♯7
Bm
ver, all I can do is wish you well.
Gtr. I
Gtr. II

Guitar solo
w/Rhy. Fig. 1 (Gtr. II)
Bm

1/4 Full Full

1/4 Full Full

Full Em Full 1/4

Full Full slight vib. 1/4

Bm sl. 1/2 G H Full

(19) sl. 1/2 H Full

F#7 Bm Full P

Full P

*Played behind the beat.

Outro
w/Rhy. Fig. 2 (4 times)
Bm

sl. H Full

mf

sl. H Full

Rhy. Fig. 2 (Gtr. II)

w/Rhy. Fill 1

w/Rhy. Fig. 3 (11 times)

1/2

H

Full

*grad. rit.*

Tempo I ( ♩ = 96)

P

*For next 21 bars only, Gtr. I plays w/triplet feel ( ♪♪ = ♪3♪ )

*sl.*

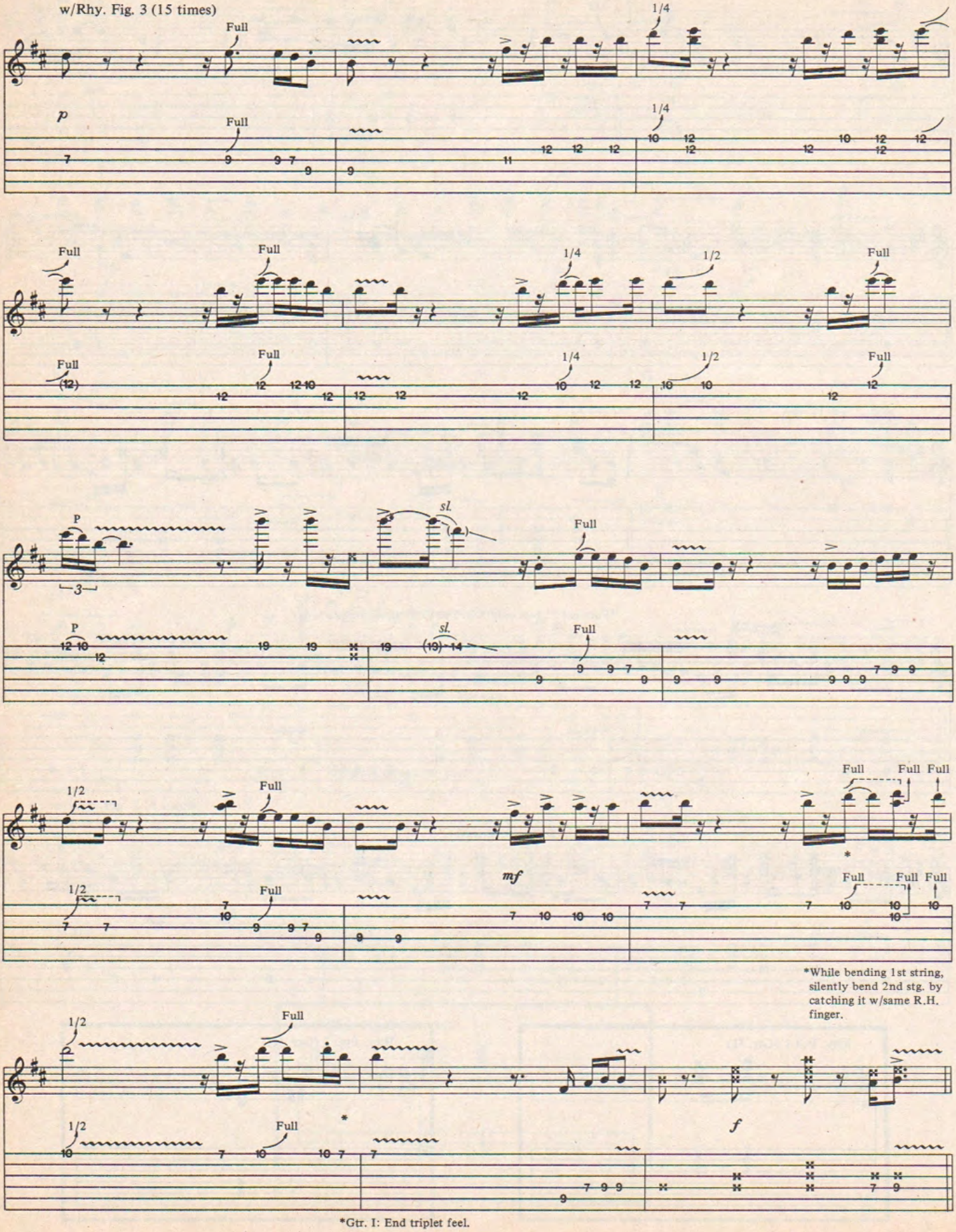
*f*

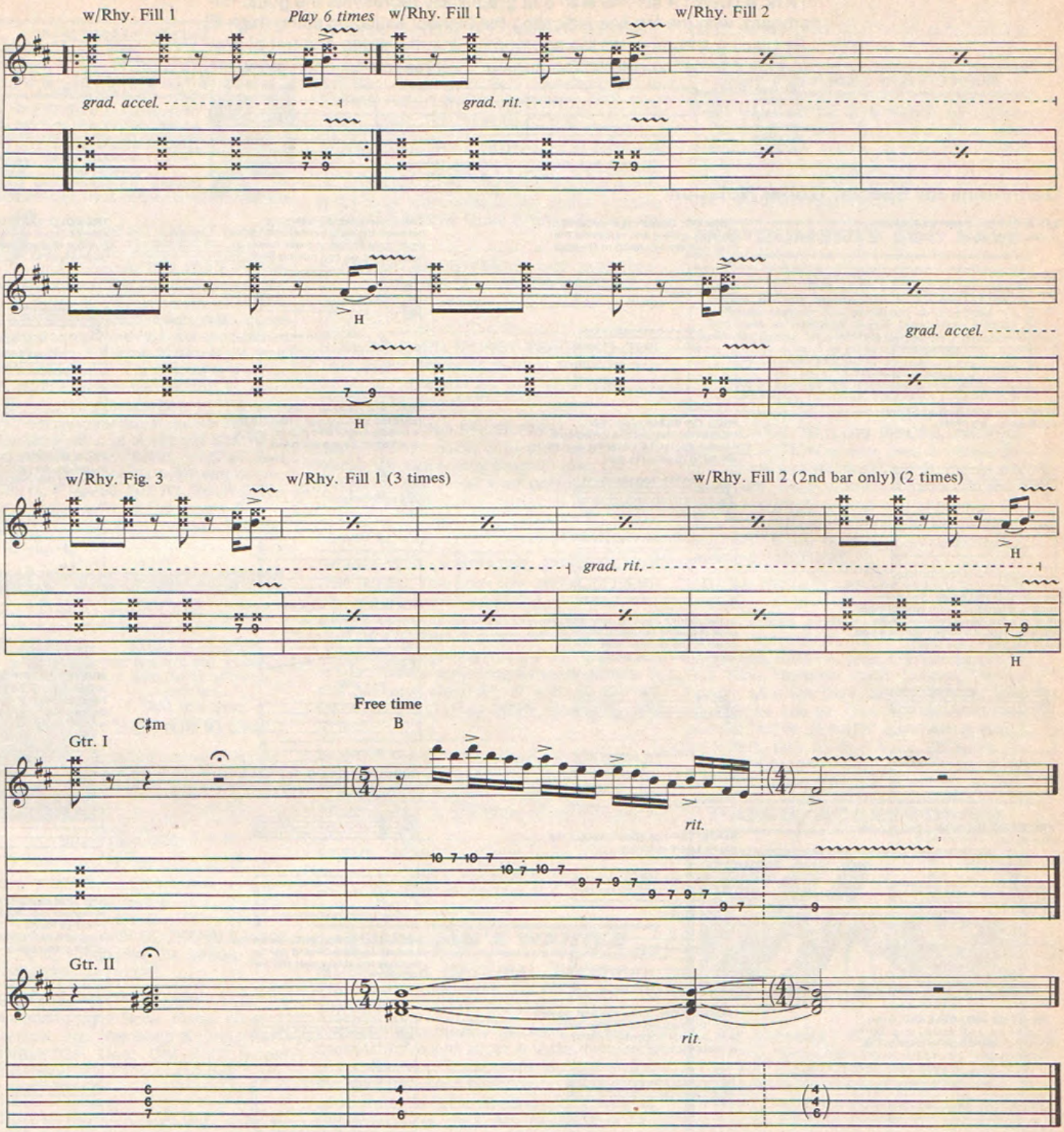
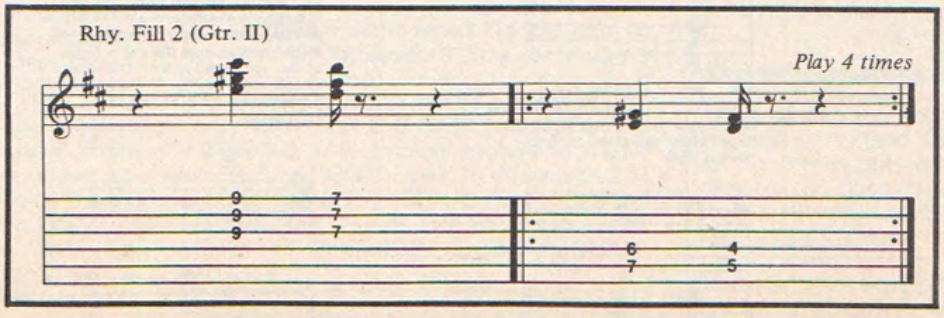
w/Rhy. Fill 1 (2 times)

*mf*

Rhy. Fill 1 (Gtr. II)

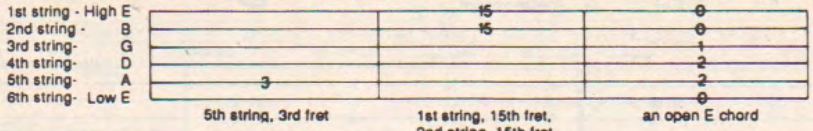
Rhy. Fig. 3 (Gtr. II)


w/Rhy. Fig. 3 (15 times)
Full
1/4
p
1/2
sl.
P
mf
f
*While bending 1st string, silently bend 2nd stg. by catching it w/same R.H. finger.
*Gtr. I: End triplet feel.


w/Rhy. Fill 1
Play 6 times
w/Rhy. Fill 1
w/Rhy. Fill 2
grad. accel.
grad. rit.
H
grad. accel.
w/Rhy. Fig. 3
w/Rhy. Fill 1 (3 times)
w/Rhy. Fill 2 (2nd bar only) (2 times)
grad. rit.
Free time
B
C♯m
Gtr. I
rit.
Gtr. II
rit.

Rhy. Fill 2 (Gtr. II)
Play 4 times

# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



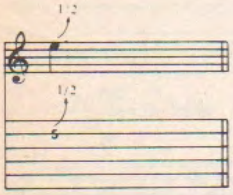

5th string, 3rd fret

1st string, 15th fret, 2nd string, 15th fret, played together

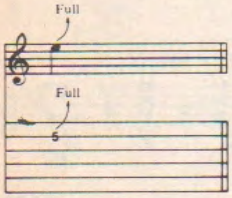
an open E chord

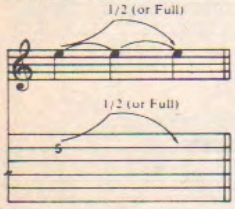
## Definitions for Special Guitar Notation

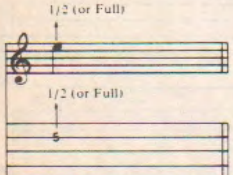
**BEND:** Strike the note and bend up ½ step (one fret).

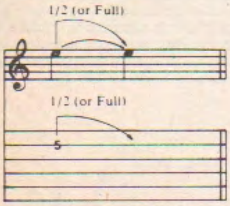


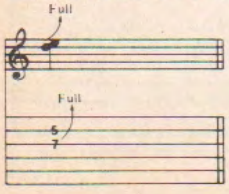

**BEND:** Strike the note and bend up a whole step (two frets).



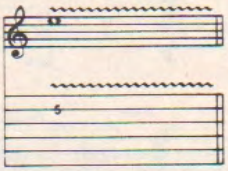

**BEND AND RELEASE:** Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.

**PRE-BEND:** Bend the note up ½ (or whole) step, then strike it.



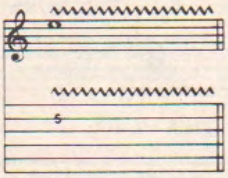

**PRE-BEND AND RELEASE:** Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



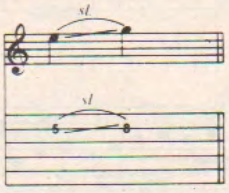

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



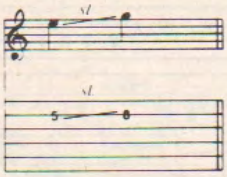

**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



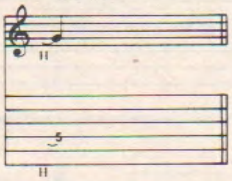

**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



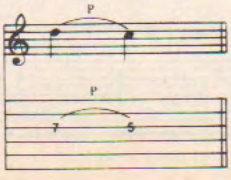

**SLIDE:** Same as above, except the second note is struck.



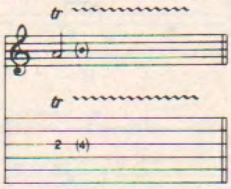

**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



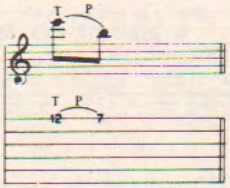

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



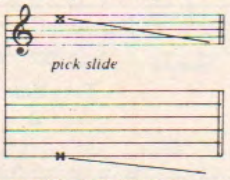

**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



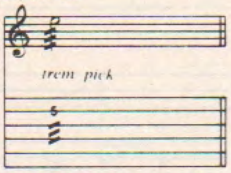

**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



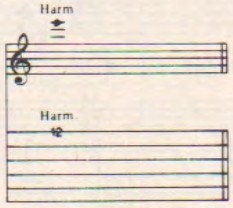

**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.

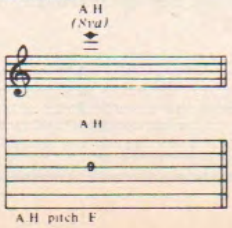
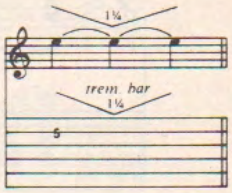


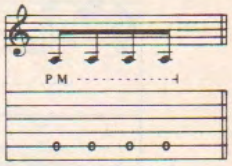

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



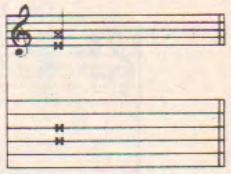

**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



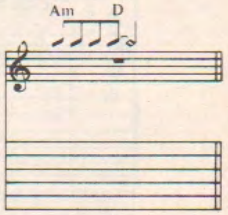

**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.

**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



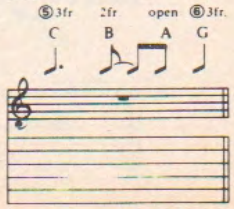

**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.




**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



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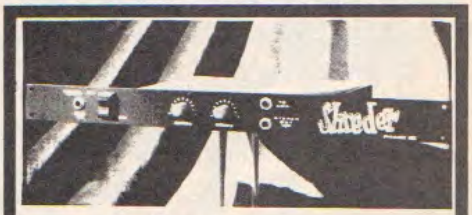


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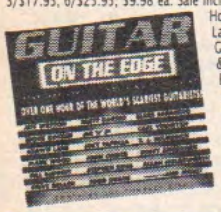


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"Mr. Burge has given me the key to what I once considered a closed door." *D.H., Ph.D., voice/piano professor*

"I believe! It works just because it's so simple." *S.P., sax*

"I can listen to a song and still hear it hours later in my mind."

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"I hear a song on the radio and I know what they're doing without my bass guitar.

"My improvisations have improved. I feel more in control of what I'm doing." *I.F.B., Costa Rica*

"When I heard the first tape I could hear the pitch color differences Mr. Burge described. At first I thought it might be my synthesizer, so I tried other synthesizers. I could still hear the differences.

"Now I listen more carefully to the sounds of the notes and how they blend together. While working on a piece I was writing, all of a sudden I heard the pitch color of each note. I revised the piece immediately. I'm much happier with it now." *W.H.P., synthesizer*

"Perfect Pitch is an invaluable asset in my musical career. I feel if every musician could hear as I do, they would realize how useful it is and how delightful." *H.M., voice*

"It's hard to describe. It's like hearing more of the piece or the different feelings evoked because of the key it's played in.

"I can listen to myself better and hear what I'm doing, allowing me to express myself better.

"It's amazing how easy and simple Perfect Pitch is. After understanding it, it was like the pitches were at the 'tip of my ear.'" *C.L., piano*

"All music listening is improved quite markedly on the level of happiness, as you pointed out on one of the tapes." *S.H., jazz guitar*

"Never again will I listen to music as before. My playing has improved and I am able to easily transcribe note-for-note many Eric Clapton songs I had wanted to for so long." *H.K. guitar*

"The life and breath of feeling part of what we play can be more fully experienced through this knowledge of Perfect Pitch." *D.S., piano*

"Wow! What an amazing thing! It really worked. I couldn't be happier. I started last Halloween and can now distinguish all the notes on my piano. Mr. Burge, I am grateful for what you have given me—I feel like a new musician. Since I am a drummer, I am very proud that I could achieve something of this caliber. I feel as if I have a leg up on those who I will be competing with in college." *J.M., percussion*

"It all boils down to taking the time to listen." *M.B. piano*

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"Mr. Burge—you have changed my life!" *T.B. guitar*

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"It's strange how some things that seem so hard are so simple." *D.W., flute*

"It's so simple it's ridiculous." *M.P., guitar*

"I used to sleep in instead of practicing in the morning, but since starting your course I haven't skipped one day. My improvisations have improved." *M.S., piano/synthesizer*

"Perfect Pitch for a musician is more valuable than gold." *E.V. guitar*

"I can't understand why it's remained a secret for so long." *B.T., music student*

"Although I was at first skeptical, I am now awed." *R.H., sax*

"I have already acquired abilities I never dreamed of having 2 years ago, as well as an overall zest for music. You've really made a difference in my life." *M.G., piano, Germany*

"Last Tuesday night in rehearsal I was listening to the soloist play and I recognized F♯. I was so ...

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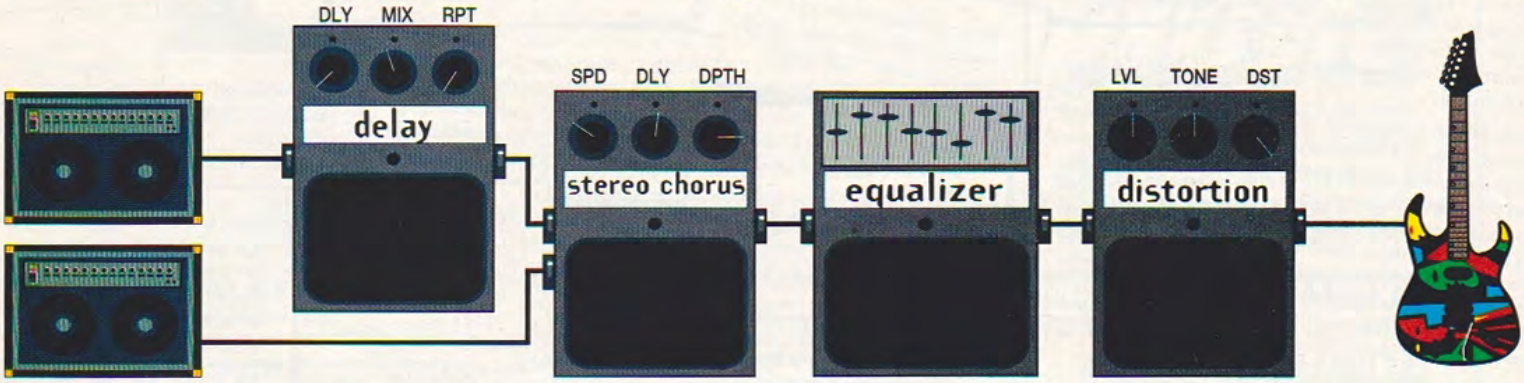
# John Petrucci

## "Take The Time" by Dream Theater




John Petrucci's stage gear (as shown in the September '93 "Load Out") consists of two Mesa Stereo Simul-Class power amps, a t.c. electronic 1220 Parametric EQ/Feedback Suppressor, a Mesa MIDI Matrix, a t.c. 2290 digital delay and effects processor, a Lexicon PCM-70, two TriAxis switching systems, a Samson SR-22 wireless, a Rocktron Hush unit, and a Korg strobe tuner. He also employs a dbx 166X stereo compressor with one side used for compressing clean sounds and the other side as a noise gate. On the floor are two foot pedals; one controls the TriAxis and effects parameters in real time, the other controls the preamp volume. John uses Mesa Rectifier cabinets with Celestion Vintage 30s and he plays Ibanez guitars exclusively.

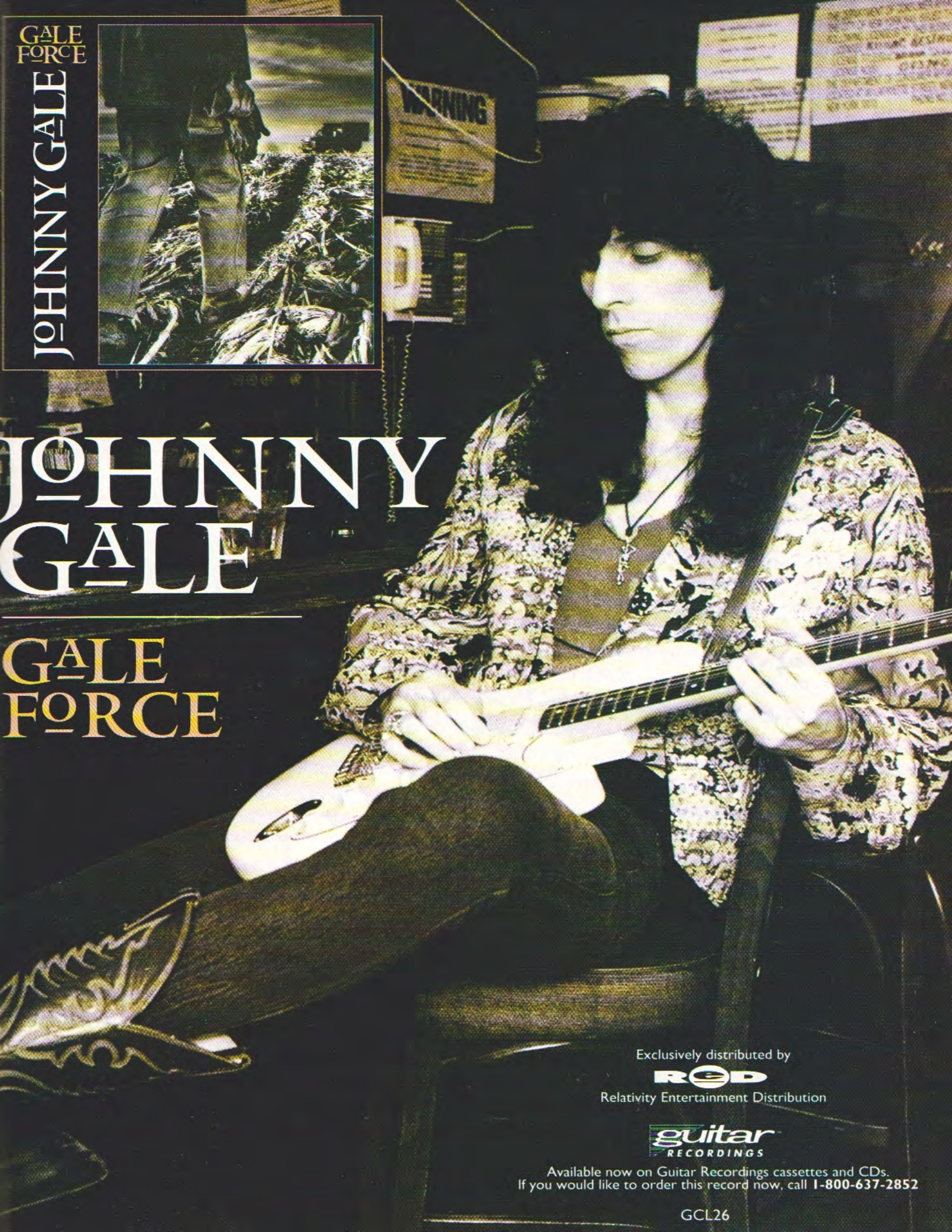
To set up a John Petrucci guitar sound, I used a standard distortion pedal set for a full rock-type tone and an EQ set to fatten up the low end. Next, a stereo chorus pedal was used for the clean parts, with one output sent directly to an amp and the other into a delay pedal set with the delay time and repeat controls off. This was a different approach to getting a stereo image or a doubling type effect. It worked great.

For you folks with programmable units, set one preset with distortion and a stereo image and another with a clean, tight sound and a full chorus.

Make sure the distortion level is set so the level of the clean tone is balanced with the distorted level. The chorus is used for the first verse, with the distortion off. Use your bridge and middle pickups for this part. The rest of the tune for the most part uses the bridge pickup with the distortion and the stereo image.

Right before the last chorus and fade-out there is a slide guitar part with an earthquake type tone. You can simulate this (if you dare) by sliding the bottom two frequency faders of the EQ all the way up. The trouble will be getting them back to where they were.

Don't be afraid to tweak to get the sound right. That's rather important so I'll say it again: "DON'T BE AFRAID TO TWEAK!"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# amp questions

**alex aguilar**

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

**Q:** How can I run a Heil Talk Box through my Marshall 8080 combo since the amp does not have a power amp output/speaker input jack? (The power amp's output must be channeled through the talk box.) *—Mark Randall/Boston, MA*

**A:** If a standard 1/4" phone jack is not available as a speaker terminal, the existing wiring can be modified to permit interface to the Heil Talk Box. First, if the speaker is connected using press-fit clips directly to the speaker terminal, these can be spliced directly to a standard 1/4" phone plug. Use 18-gauge or greater (thicker) speaker wire for this purpose; you cannot use guitar cord cables. Next, make a corresponding cable from the speaker terminal terminating in another 1/4" phone plug. The Heil box will connect between these two points. When the talk box is not utilized, you can connect the two male phone plugs between power amp and speaker, using a female to female adapter.

**Q:** How would I use the recording output on my preamp? Can I connect this to a home tape recorder?

*—Dean Arnold/Raleigh, NC*

**A:** The direct recording output on most guitar preamps is typically one that has a frequency compensation circuit which simulates the roll-off characteristics of a speaker. When you use a preamp in conjunction with a power amp and a speaker, some high-frequency attenuation occurs. This is very much a part of the sound that we perceive as "natural." When taken direct to the board, the added clarity of the preamp output sounds too sterile and "scratchy." With the use of the compensation circuit, a close approximation of the sound of the speaker is possible. In addition, certain recording aid devices (such as the Marshall speaker simulator device) can simulate the effect that different speaker configurations provide. You can use a recording output into just about any commercial recorder; just make sure that your unit provides the correct input level and that the preamp doesn't overload the recorder's input stage.

**Q:** I have a KMD Staxx SG-SR 60-watt 1x12 combo with an effects loop. When I plug my Morley wah-wah pedal into the loop, I can hardly hear the amp's distortion or clean sound. But, the volume of the wah pedal stays the same as the amp's distortion and clean channels when not used in the effects loop.

*—Allan Francis F. Rillera/Mesquite, TX*

**A:** It appears as though the amplifier is working correctly. What seems to be happening is that there is a level problem when using the effects loop in this fashion. Certain effects' levels such as wah-wah pedals and overdrive units do not work correctly in the effects loop of most amps. This is because these units are designed to alter the sound of the guitar directly; that is, they process the sound from the guitar pickups and then send it to the amp's preamp section. By plugging a device like this into the effects loop, the unit can easily be overloaded. I suggest using these devices before the amplifier's input and reserving the effects loop for delays, reverbs, choruses and pitch-shifting equipment.

Alex Aguilar does custom amp mods and repairs at Aquilar Electronics, 1600 Broadway, New York, NY.

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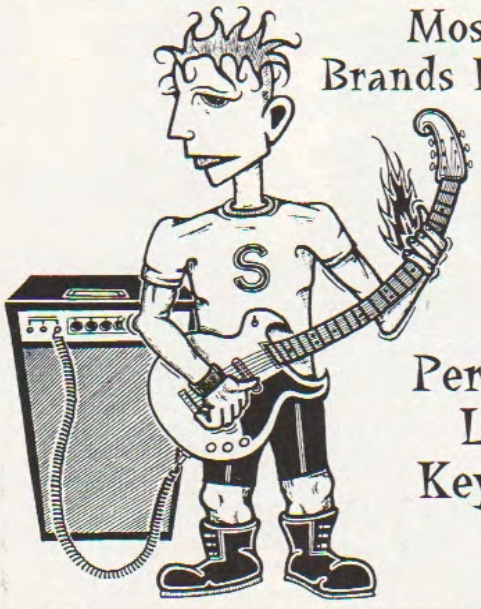

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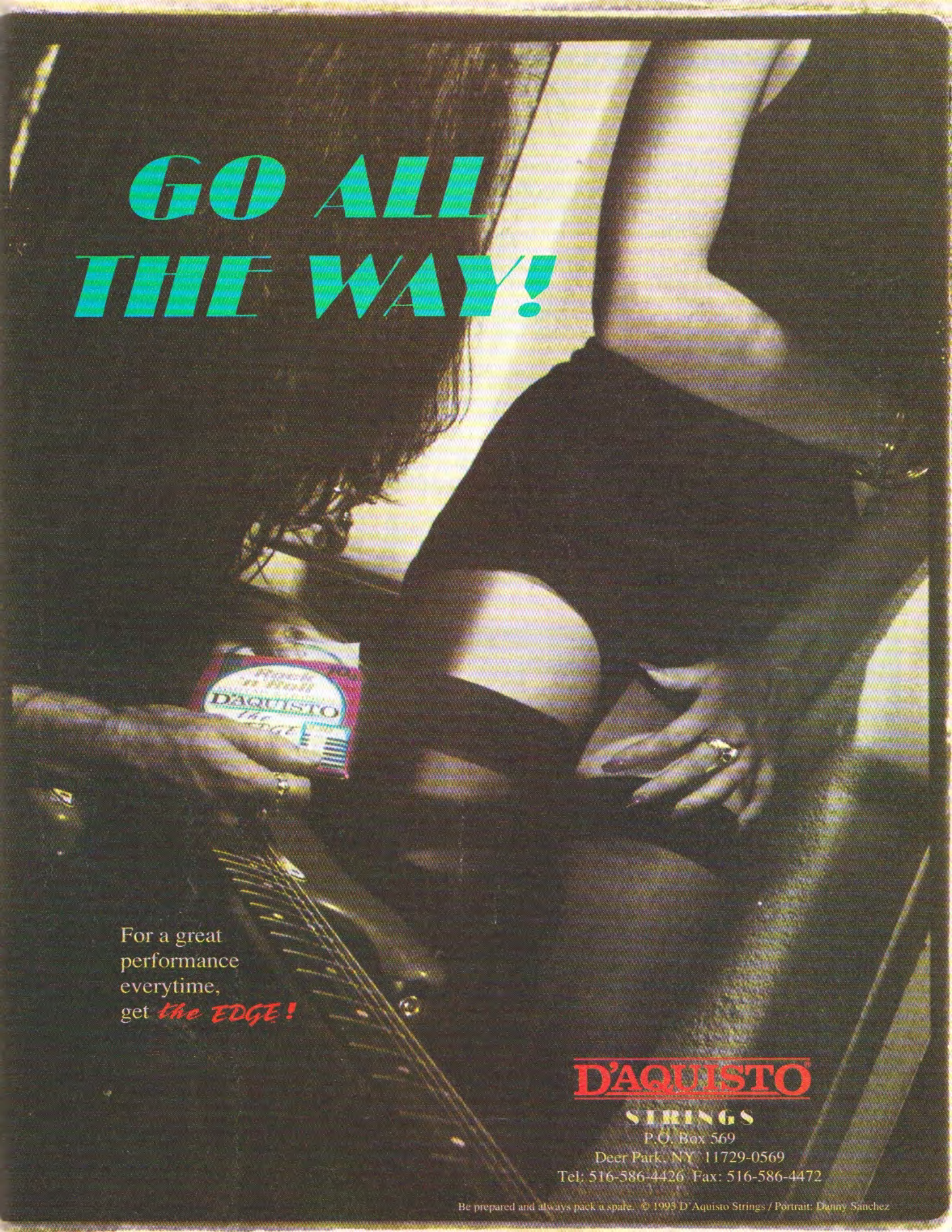
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# guitar questions

## barry lipman

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

**Q:** What determines fret placement on guitar fretboards?

*—Rodney Dopps/Joslin, MO*

**A:** Fret placement is determined by the total open string length and a tuning system called equal temperament. According to equal temperament, every half step of the scale (one fret equals one half step) has to be in the same proportion to every other half step. That is why the fret spaces get progressively smaller as one proceeds up the fretboard.

Each fret is located the exact same proportion of the remaining distance to the bridge. The first fret is located approximately 1/18 the distance from the nut to the bridge. The second fret is located approximately 1/18 the remaining distance. If you keep taking 1/18 of the remaining distance, you will get something that resembles a fret scale. The fraction 1/18 is actually a little off the real number, but it will serve to illustrate the concept.

The real number is based on a fairly complex number called the 12th root of 2. Suffice it to say that the 12th root of 2 is a number that when multiplied by itself 11 times equals 2, because we have 12 equal divisions (or half steps) to the octave and the octave is located at the halfway point of the string.

Although these numbers can be figured out to a very high degree of accuracy on a computer, I prefer to use a geometric method to lay out fret scales. It is possible to derive the equal-tempered fret scale using nothing more than a pencil, straight edge, pair of dividers, and a piece of paper long enough to draw your entire scale length on.

Small differences in fret scales can make for large differences in perceived ease of playability. Les Pauls, for example, have slightly shorter scales than Strats, so a Strat's strings will feel stiffer than a Paul's with the same string gauge at the same tension.

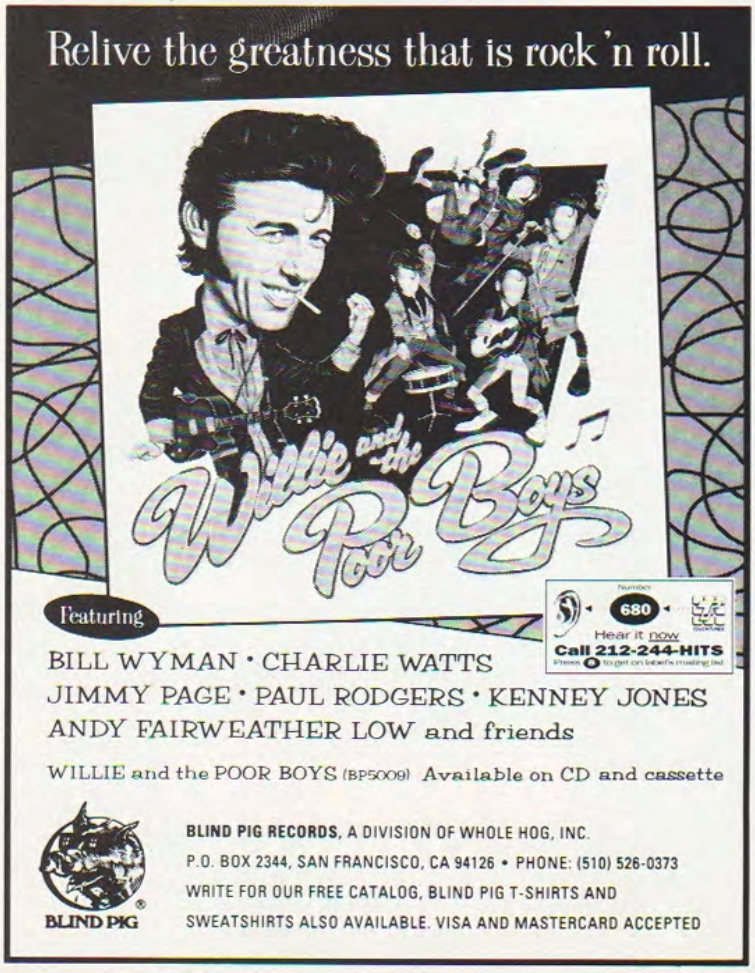
**Q:** How close to the strings should the pickups be set?

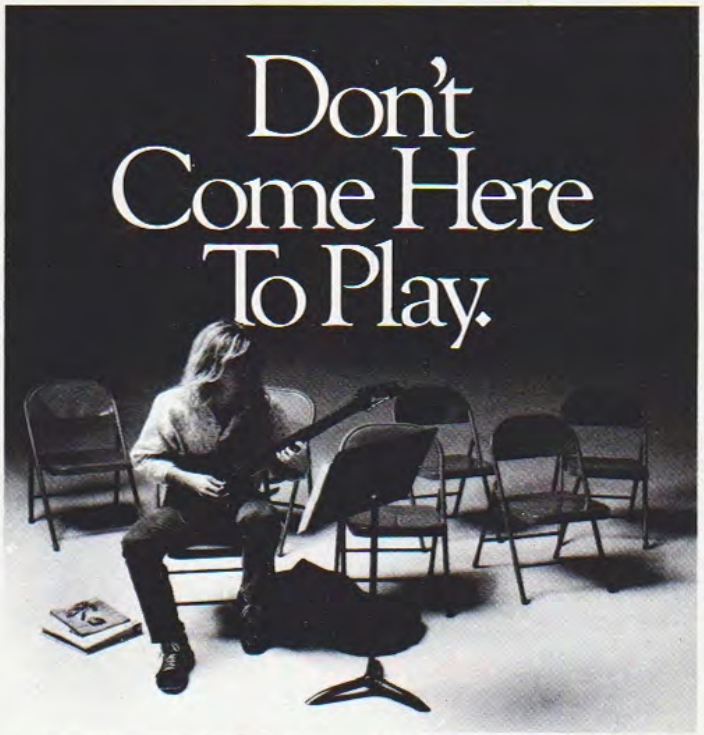
*—Purnamawan Chandra/Wichita, KS*

**A:** There is no ideal string-to-pickup distance. If you set them too close you will get a certain type of distortion and the pickup may either hit the string or interfere with your picking. Pickups with fairly powerful magnetic fields can interfere with the intonation when set too close to the strings. If you set the pickups too far from the strings you will lose volume.

In general, the pickups should be closer to the treble strings than to the bass strings, as the treble strings have less mass and vibrate less. Setting the pickups closer to the treble strings tends to equalize the volumes of the bass and treble sides. Likewise, pickups closer to the bridge tend to be set closer to the strings than pickups closer to the neck because the strings vibrate less down by the bridge.

To adjust your pickups' heights, start with the pickup closest to the bridge, as this will usually be the weakest. Adjust it until you like the balance between bass and treble and the trade-off between volume and distortion (too far/too close). Next, match the other pickup's volumes to this one. This is a subjective method so if you get to where you can't hear a difference, the difference doesn't matter.

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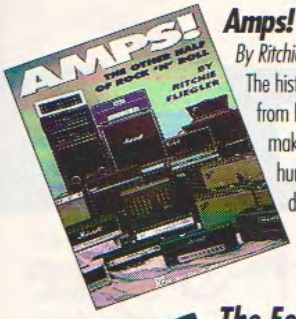


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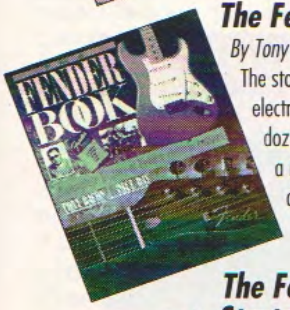


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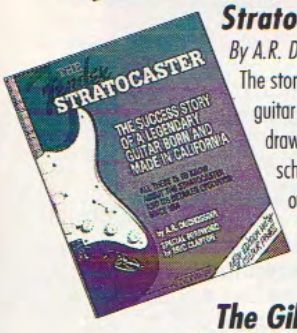


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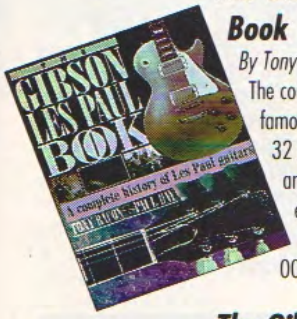


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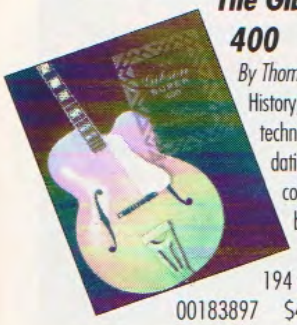

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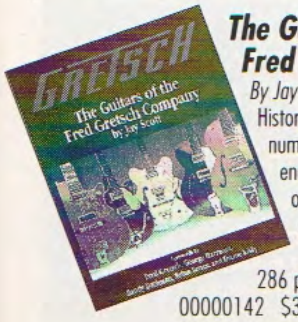


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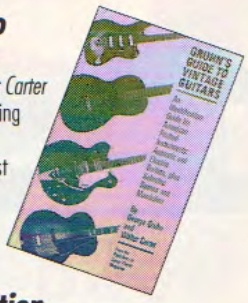


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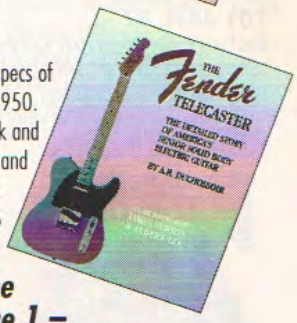


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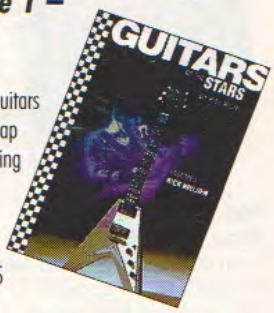


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# ELECTRIC LADYLAND

Before going into the studio to record her debut, *Massive Blur*, sassy Melissa Ferrick had never even picked up an electric guitar, though she knew she wanted to use one. "The only reason I hadn't was because I couldn't afford one."

After securing a contract with Atlantic, Ferrick bought a goldtop Les Paul. "I'm totally in awe of the instrument and the noises it makes. It's all I play now."

After schooling at Berklee, Ferrick let the weaknesses she saw in some classmates fuel her development as a songwriter. "A lot of them would buy a Steve Vai book and learn Vai's lines, which is great and all, but there already is a Steve Vai. I try to figure out what it is I want to say."

Ferrick didn't let her inexperience on electric guitar hamper her studio performance either. "I ended up playing four leads and slid right into 'em.

"Just because I didn't play electric before the record doesn't mean I didn't deserve to be in the studio. I guess you have to ask yourself whether I deserved the record deal at all."

Well, did she?

"Abso-fuckin'-lutely!"

## like a rolling stone

Neil Hagerty, guitarist for the D.C.-based Royal Trux, dabbles in The Rolling Stones. His band's recent *Cats and Dogs* is brimming with Stones-inspired riffing, and Hagerty's previous band, trash rockers Pussy Galore, released a song-for-song remake of the legendary Stones record *Exile on Main Street*. We begged him to come clean on a little-known Stones guitar secret.

"Brian Jones was really into vibraphonist Milt Jackson of the Modern Jazz Quartet, and it really inspired his playing. Jackson would run a melody and a counterpoint at the same time. Jones wouldn't be as slick, but he'd play his guitar as if he were using vibe sticks. He'd create a really percussive sound—rhythmic, but full of reverb. That combination of hitting the chords and sliding, or the non-groupings where the chord didn't matter as much as the shape of the fingering, really came to be Brian's style, and the Stones' sound."

Hagerty points to "Mother's Little Helper," "Think," and "Goin' Home" as good examples of Jones' style. "It's amazing. He was playing guitar for one of the greatest guitar bands ever, but it didn't seem like he was thinking in terms of guitar."

## ON THAT NOTE

"I always thought 'tab' [tablature] meant that a guitarist was sponsored by Tab. I thought, 'Jeez, how do you get the Tab people to sponsor you? Go to 7/11 and hang out by the Coke counter?'"

—Jonathan Donahue of Mercury Rev

Illustration: Phil Yarnall

## LIVE FROM PLANET EARTH

"Expecting a creative burst in the middle of a crowded room isn't exactly easy. What I try to do is space out, go somewhere else, let things happen." Mother Earth's musical and spiritual leader, Jag Tanna, reveals his creative process for live soloing. "There's an area inside your head you try to tap that'll help you shoot for a lick you know you can't play or one you've never attempted. Sometimes you fall flat, but that keeps it fun."

It seems Tanna manages to get it right most of the time. Mother Earth, jam-happy hard rockers with grungy guitar textures, was signed to Capitol based exclusively on its live show—no tapes, no phone calls, just lots of guitar. The funny thing is they had played only 13 shows total (you got it, a baker's dozen) before they were signed.

"You just can't let your songs sit still. If what you're playing is six months or a year old, let it breathe, let it mutate. On stage it's a new day."

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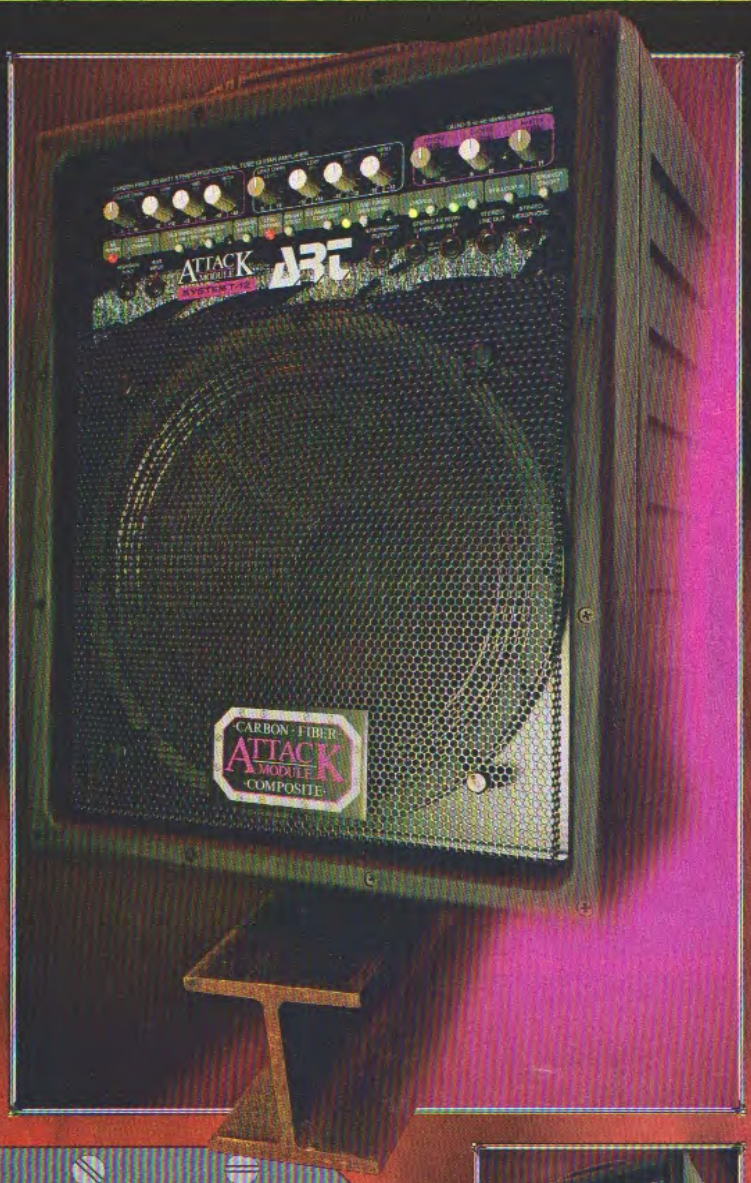

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## animal magnetism

"Grasshopper and I have this thing called R.A.M., Random Animal Manipulation." Jonathan Donahue, guitarist for noisy art rockers Mercury Rev, lets us in on one of their band's many obscure ways of achieving a unique sound. "We take our guitars down to a duck pond. We stick pieces of ravioli under the strings and run the cord into a small recorder. When the ducks come and try to pick the food out, they pluck the strings and it sounds like some weird shit going on. We do it with cats, too, with tuna fish. When the cat steps on the strings of this big hollow body, a huge sound comes out. By the end the cat doesn't care if it's deaf or not—it wants that tuna. Of course, we take credit for the leads."

Donahue and Grasshopper, roommates as well as co-guitarists, spend a lot of time searching for alternate sounds, including putting guitar pickups in dishwashers and TV sets. "Neither of us goes into the studio saying we've learned this E♭7minor6 chord. It's more like, 'What are you doing with that fish filter? Can we use it?'"

## CLASSICAL GAS

**We caught up with classical music enthusiast Steve Howe and asked him which classical pieces he'd recommend for interested rock guitarists. Here's what he came up with:**

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# Zakk Wylde

Isn't it refreshing when no matter how good or successful someone gets he simply refuses to let it go to his head? That's exactly the case with mega-hero Zakk Wylde, who plays with one of the most enduring and demanding bandleaders in the business, Ozzy Osbourne. Zakk is a world-class shredder, revered and respected by fans and peers, but he's also a family man and completely down-to-earth about the important things in life: takin' care of business, watchin' the kids, and playin' his guitar. When we caught up with him at his mother-in-law's house he was bouncing a kid on his knee and watching a *Roseanne* rerun. When the subject came around to guitar sound and signal processing, Zakk was equally earthy as well: "Man, I hate all that rack shit. I did that for a while and it just got so ridiculous. And you know what? It didn't improve my playing one bit. At the end of the day, when all is said and done, that sound that you're looking for comes from your fingers and nowhere else. I chucked all that hi-tech stuff a long time ago."

by jon chappell

Indeed. Zakk's arsenal looks like the rejects from a 1978 garage band. There's a Boss SuperOverdrive, a Boss Chorus, a Dunlop RotoVibe, and a Crybaby wah-wah. That's it for the processors. Everything else he gets from his JCM 800 Marshall and his Les Paul. From this you might think that Zakk isn't fussy about tone but it's just the opposite. It's because he cares that he's gotten down to basics and focused on the two instruments that have the biggest impact on tone: his ears and his fingers.

"The less you have the better. I went through the whole rack thing when I first joined Ozzy—what a fucking nightmare that was. You get conned into those rack things because everybody wants to hear what's on the record. It sounds great and all, but the bottom line is even people like Eddie Van Halen and Jimi Hendrix plugged straight in. You get in a trap where you're used to hearing all this processing, and you can't function with-

Rick Gould/ICP

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**Some guitarists spend more time trying to achieve a studio sound than going for the live feel.**

That's exactly what happens. The same thing holds true when you start getting into too many overdubs.

**Does the overdub issue occur to you at the time? If you started to layer a song, would you say, "Now wait a minute, let's think about how we're going to do this down the road"?**

Yeah, you think about it, but what you do is get two versions of the song down. Like, Neil Young may have a certain tune recorded one way, but when he does it live it's real stripped down—with just a harmonica and acoustic guitar. Don Henley did that with his version of "End of the Innocence." And he could have done the live version like the recorded one if he wanted to; he just offered a different version...maybe just because everyone was so sick of hearing the radio cut [*laughs*].

**But that's usually the exception.**

Right. Usually people have to rack their brain and bring in all this gear just for one song to sound like the record. Sometimes it's unavoidable. Like this one tune on the record [*Pride and Glory*], "Cry Me a River." I plugged straight into the board to get some pedal steel sounds. Then there's some bends over the acoustic guitar. But that's the only song on the whole record that I physically couldn't play at one time.

**Why straight into the board?**

Because it was so clean it was ridiculous, which is exactly what I wanted for that sound. Then they sweetened it up a bit.

**Do you work out your guitar parts?**

No, we'll just get the song structure down, then there's a couple of rehearsals. Even with the solos we did on my album, *Pride and Glory*, it was just off the top, whatever I was playing at the moment. It's all live; I didn't really double anything.

**You didn't work out anything beforehand?**

No, not really. I didn't go for the mega-overdub thing because it was live. Unless it was a harmonica thing—which I also play live—but only for that would I maybe practice a little bit. I mean, parts are parts; they're a different thing. Like if we were in the studio and I said, "Wouldn't it be cool if we put a distorted guitar over here, or a clean part over this acoustic"...that type of thing. But those I always hear when we get there. I don't think of them beforehand.

**You leave all that until you're actually in the studio?**

Yeah, pretty much.

**You trust yourself that much—to come up with new and fresh ideas on the spot?**

Sure, because when you think about it, that's when you really are new and

Continued on page 168

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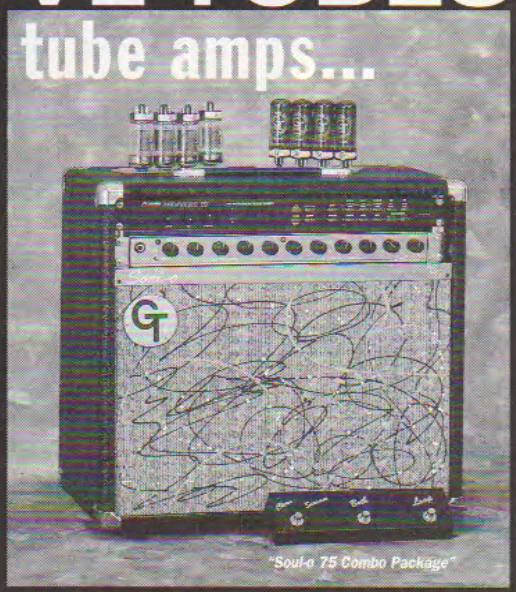


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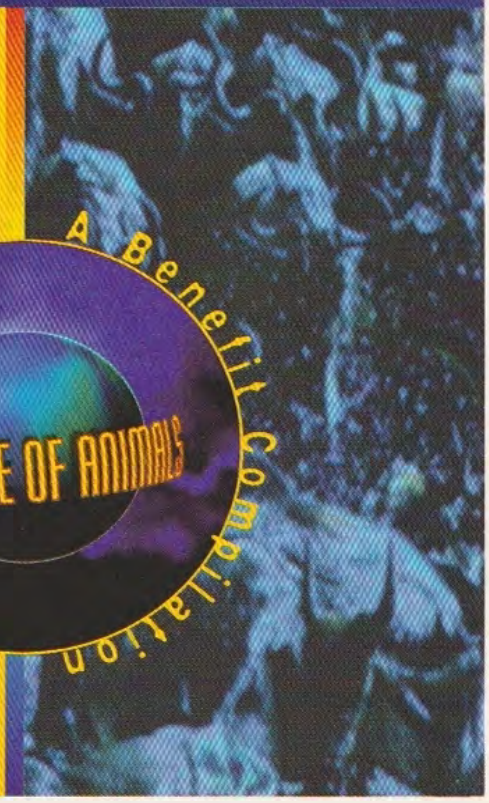


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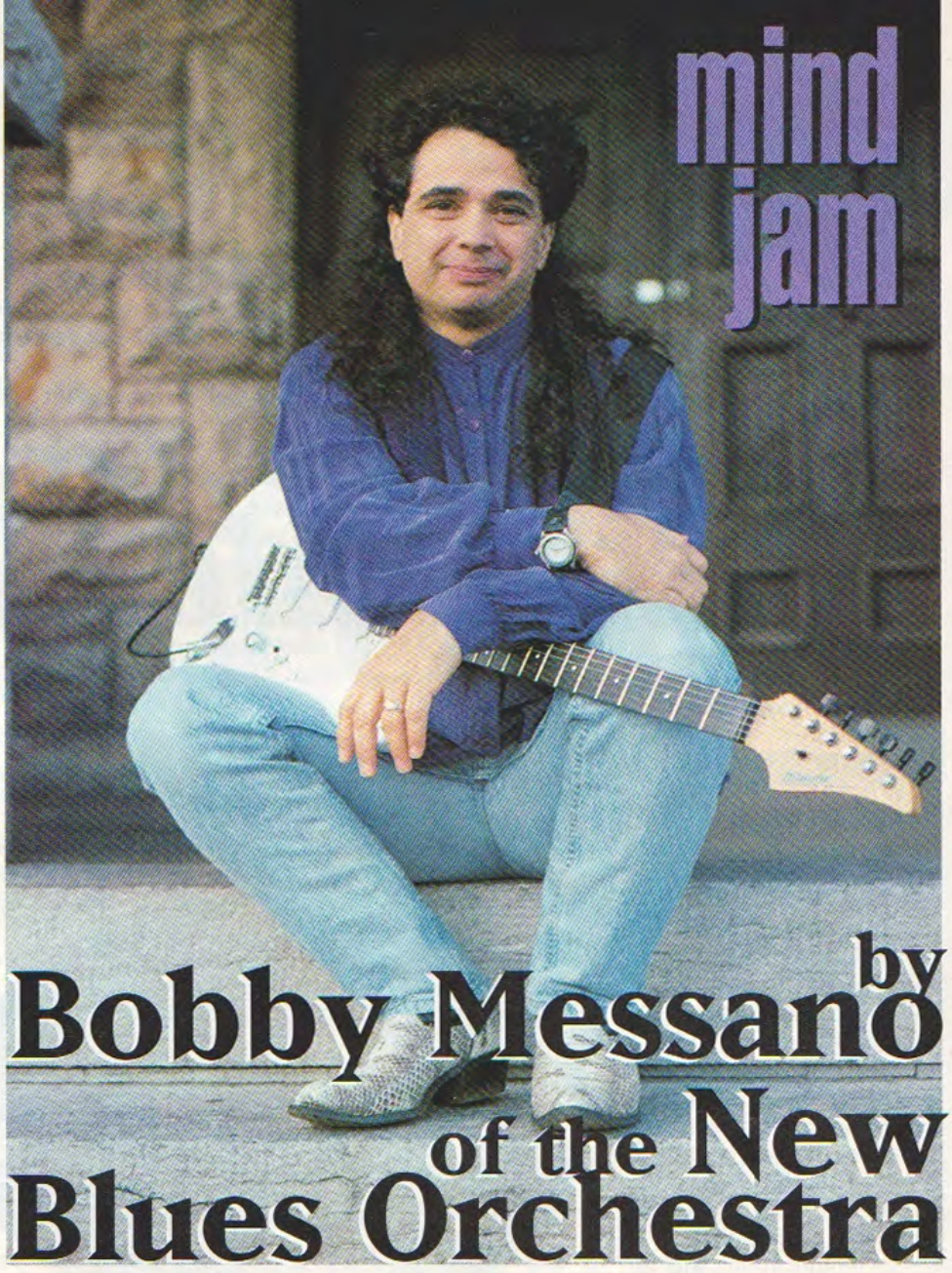


# "Oh, you play guitar! (*so what do you do for a living???*)"

by Bobby Messano of the New Blues Orchestra

In the years I've been a professional musician, if I had a nickel for every time someone asked me that question I'd have more money than the national debt. This column is going to be slightly different from most *Guitar* columns in the sense that it's going to deal more with Attitude (with a capital "A") than musical technique.

*Most* musicians begin their careers based on what they see or hear in the media: The Beatles, MTV, a cool song on the radio, a magazine ad. Whatever the initial jolt that gives us "The Message," something happens to each and every one of us that makes us pick up a guitar. Now, it doesn't really matter *in the beginning* what the reason is (I mean, being a rock'n'roll star or getting rich aren't such bad ideas) but over the course of time something changes in us. We learn *or actually feel* that making music is something much more important and goes a lot deeper than we ever thought it could. At that point in a musician's life the *heart* takes over. We start to see some of our friends fall by the wayside and stop playing but we continue on—true living, breathing musicians who want to spend our lives making music, playing in front of thousands of people, hearing ourselves on the radio, and making money.

Hopefully this column will be a crash course in the basics of just how to help prepare yourself to (***YES!!***) play guitar for a living. I'm going to break it down to two points: DOLLARS & SENSE.

## Dollars

One of the things we must remember is that even though we are "artistes" we must earn (the dreaded word) money. This is very important in a pro guitar player's life. I always say at my clinics that it's an amazing feat to be able to make a living for 20 years doing something that you love and getting paid for it. It's a *very difficult thing to do* but if you have the drive you *will* make it work. You have to *always* make sure that you get paid for any work that you do. Too many musicians have gotten ripped off over the years. You have to make people understand that what you do pays your rent and puts food on the table.

Another thing you also should try to do is save money as best you can. There are a lot of rainy days in a pro guitarist's life, so you should try to talk to people who own their own small businesses to help formulate some type of plan of your own to keep the bills paid. And something that is *SUPER-IMPORTANT* is to make sure that you have *HEALTH INSURANCE*. This might sound ridiculous but I've seen many cases where musicians who weren't prepared for any kind of health crisis couldn't financially recover from one. At *all* costs protect yourself from something like this happening!!!

## Sense

Here are some fairly simple rules to follow:

1) ***Be as professional as possible.*** (Remember: Treat people with respect and they won't forget you; treat them like dirt and they'll *never* forget you.)

2) ***Keep your gear in the best shape you can within your budget.***

3) ***Always play the best you can.*** Play the same for one person as you would for ten thousand or ten million.

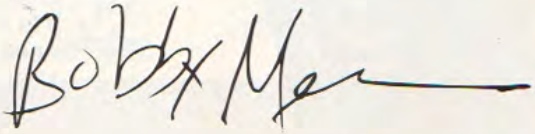
4) ***Network on the phone.*** Stay in touch with what's going on in the business.

5) ***Always strive to do better.*** Never get too comfortable with your playing.

6) ***ALWAYS BELIEVE IN YOURSELF. If you do, you'll make it all work.***

I know that doesn't cover everything but I think you get the idea. There are no hard and fast rules to follow in the Musician's Life User's Manual, but if you follow some simple guidelines (even if you make them up yourself), in 20 years when someone says, "So what do you do for a living?" you can show them your calluses and say, "***I've got a GREAT JOB—I PLAY GUITAR!!***"

And that's what it's all about, isn't it? ●



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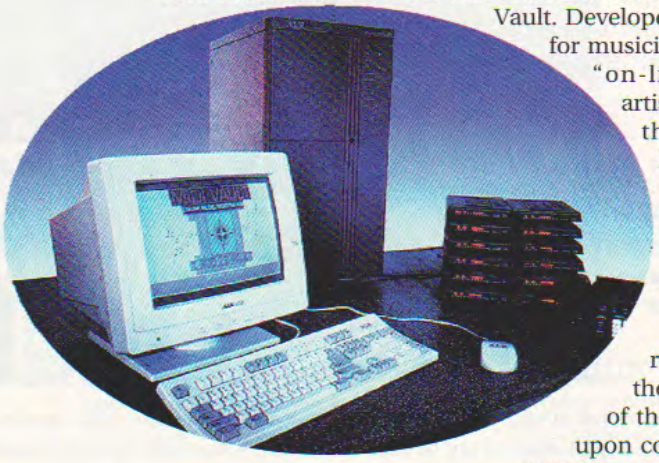

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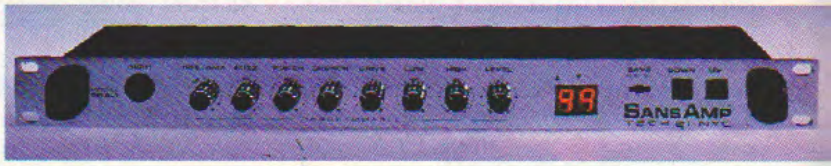


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# Information, Please

## Or, Why B.B. Is King

Robert Knight

by reeves gabrels

The mind is a funny thing; usually dependable, but sometimes not. Still, we nonetheless tend to trust—to varying degrees—the data we take in, weighing it against information we have collected throughout our lives. What makes certain data "trustable" is also a funny thing. There is first-hand information, which we acquire ourselves, and there is second-hand knowledge, which comes from other people, books, magazines, films, etc. For second-hand information we generally consider the source: Can this person be trusted? Does he know what he's talking about? Does she have the pedigree to make a valid judgment on the subject being discussed? This is why carefully choosing teachers, textbooks and sources is such an important thing. It is also the primary function of *GFTPM*—to provide you with information (second-hand, from credible sources).

First-hand information is where the adventure begins. This is the point at which you put all the second-hand info you've picked up in your "training" (listening to records, taking lessons, reading, etc.) into use. A new experience hits you square in the musical face. Let's say, for the sake of argument, that this experience is a chord progression which you never have had to navigate before and on top of that, you've never heard anyone else play over it either. We'll make the progression a fairly obtuse D minor-B minor-A major7♯11-A major. So you spin through your mental Rolodex of guitar styles and for whatever reasons (remember, boys and girls, this is just an example) you decide, "Hey, D minor makes me think of Otis Rush from his recording of 'All Your Love' and B minor reminds me of one of my classical guitar lesson studies in B minor. But then," you say to yourself, "I see an A major7♯11. Well, the only place I've ever heard one of those weird kinda jazz chords was on a Steve Vai record and I know he used the Lydian mode because I read it in a magazine and I learned how to play it from the transcription. So I'll go for the A Lydian mode on that one. Finally, I hit the A major triad and go for one of the licks I'm most comfortable with: a major, B.B. King style lick that I learned from a blues-playing friend." Having gone around the world in four bars, this progression would sound like Example 1.

Dangerous choices for an illogical progression, but it works. Hunter S. Thompson would say, "When the going gets weird, the weird turn pro."

This would qualify as a first-hand experience. At this point (if this example were true), you would have had a one-of-a-kind opportunity to gather information uniquely on your own. In the future, any time you see those four chords strung together you will be able to reference back to the first time you met that progression, remember what you did, and repeat or build on it. Any musicians who hear you play

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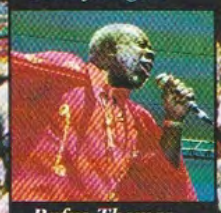
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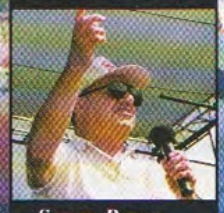
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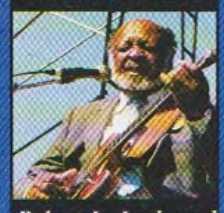
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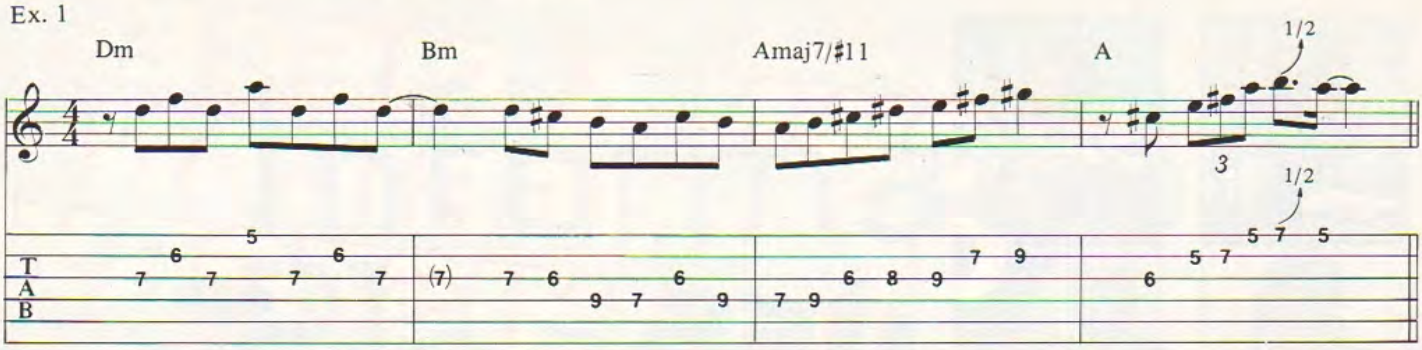
Ex. 1




it will have a second-hand information-gathering experience. They may be able to copy what you played but they will not know why. And best of all, no one will be able to tell you that you cannot bring those chords, scales and influences together, because you already *know* you made them work.

About three years ago I was in Sydney, Australia working on the second Tin Machine album when U2 came through town. They had come to our first London gig about six months earlier and so, in Sydney, they invited us down to see their gig. I went down to the show early, by myself, to see the opening act. I was not expecting to see B.B. King. But there he was with Lucille and his Lab Series amp. And he was wailin'. Over time I guess I had come to think of B.B. as sort of the keeper of the blues flame. In my mind, I sort of pigeonholed him as a kindly elder statesman of a closed form that had stopped evolving. Basically, the way I saw it, the book had been written and these were just nightly recitations of chapter and verse.

> We're hearing the music of a gentleman who is out there living his life, going for it, and in the process blowing out misconceptions about age, vitality & creativity.

Years earlier, when I was in high school, a friend of mine had been handed one of B.B.'s guitar picks from the stage by the King himself. It was orange with a B.B. King stamp printed on it. I borrowed that pick for a week (after a serious amount of pleading) to play with it at home. I guess I thought some of the magic would rub off because at the time B.B. represented everything credible and real in guitar playing for me. Clapton (who at the time was God) said to listen to B.B. So did Bloomfield, Peter Green and a host of others. But then as I grew wiser and collected first-hand playing experience, I decided that I understood how B.B. played—and that was nice and all, but I had heard it all before.

Well, I'm man enough to admit it—I was a fool. That night in Sydney B.B. blew away all of my preconceptions/misconceptions. He sounded just like B.B. King but this was mega-B.B. All the sweet, hummingbird-like vibrato was there, as well as the short phrases with loads of space, but now added onto that was singing feedback-laced sustain, flurries of notes heading toward Stevie Ray/Hendrix and a dose of T-Bone Walker-meets-early-bop. Needless to say, that night he blew my mind. The frustrating thing for me was that there were no other guitar players around watching that night, no one I could compare notes with on this "change" in B.B.'s playing. So I was never really sure if it was real or imagined.

Until a couple of nights ago. I was playing in Wichita, Kansas with Paul Rodgers at a great concert hall built in the '50s called the Cotillion. Also on the bill was Tab Benoit, a young blues guitar player. Tab's playing falls roughly in the somewhere between the Albert Collins and Albert King categories, but he's got his own thing (and a great vibrato). Go out and buy his record.

Anyway, Tab and I got to talking before showtime and he mentioned that he'd opened some gigs this summer on the B.B. King/Buddy Guy/Eric Johnson tour. I thought, "Now's the opportunity to get the opinion of another player concerning B.B." All I said, though, was "How was B.B.?" He proceeded to go off on a verbal journey, much like my own, about just how unbelievable his playing is and that while still sounding like himself, he's developing this whole faster, wilder, more chops/note oriented side to his playing. Tab felt that in a certain way B.B. is reclaiming a lot of the stuff that started with him, and is supercharging it, modifying it, and sending it back into the world.

The conversation I had with Tab that night was important to me on two levels. First, it let me know that I wasn't crazy back in Sydney; and second, it brought home the fact that blues (or any genre) is only a closed form when your life stops connecting with your art. Music/art is life experience expressed.

And this is where B.B. King and the collecting of information connect. As Joe Strummer of The Clash once said in an interview, "There is no new output without new input." In the case of B.B. King, we're hearing the music of a gentleman who is out there living his life, going for it, and in the process blowing out misconceptions about age, vitality and creativity. And the ultimate irony is that for his genre B.B. is both the textbook for the blues (giving us plenty of second-hand info) and redefining, exploring and basically putting that book out of date ("By the time you get where I am, I'm gone").

So, dear friends, as we drag guitar playing kicking and screaming beyond the '90s, please remember: A byproduct of acquiring first-hand (life experience) information is the eventual questioning and replacement of second-hand (book-learning) information. In the old country, we used to call that progress.

Later...

*Our resident iconoclastic guitarist/columnist Reeves Gabrels does the six-string thing as a member of Tin Machine.*

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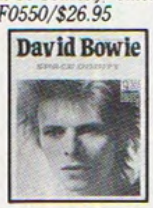


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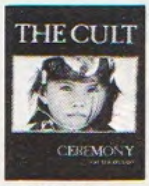


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## guitar shop

Continued from page 158

fresh. The first time you hear it—on playback—you're sitting there saying, "Oh, this is really cool. What if we put this here, or tried that," etc.

**Do you prefer to handle all the tonal shadings yourself, from the pedals?**

Yes, with the chorus and the RotoVibe; basically anything I can stomp on. The RotoVibe is a great pedal—it's like a Univibe and a Leslie [combined]. Everything else I get with the amp. Sometimes I'll leave the distortion on and just roll the amp back to 6 for my rhythm sound. My amp is the JCM 800, master volume. I never needed anything beyond that. They started coming out with the Anniversary model and the 900 series, and I never needed any of that. My setup is real straight-ahead.

**Pretty simple, too, if something breaks down.**

Absolutely. The same is true with guitars. If my Les Paul breaks, I just get another one. I'm not like one of those junkies who says, "Guitar broken? Can't do the show." There's a million guitars out there, you just gotta pick one up. I can understand why you'd love it, if it has certain sweet spots, but you can't let it prevent you from playing.

**Have you ever trashed a pedal and had to replace one?**

Not because it got dropped or anything. Once, playing with Ozzy, some beer got spilled into the RotoVibe and it shorted out, but I don't think it's ever just quit working, even after it's been dropped.

**Do you have your pedals mounted on a board?**

Nah, just taped to the floor.

**With the wires running between them that you have to unplug every time?**

Yeah.

**You're completely opposed to a MIDI switching system?**

Fuck that shit. That's a million-dollar nightmare. Don't get me wrong—Bob Bradshaw makes great stuff. I'm friends with Steve Lukather and he has a great sound, but it's too many buttons! I mean, there's enough buttons on the telephone for me! [*laughs*]

**Does the noise level ever bother you?**

Never. And I don't even use a Hush or anything. The only thing is that when the RotoVibe is on you get that waterfall effect. But when the pedal is on usually it's when I'm playing. I mean, when I stop playing I turn the pedal off; I'm not going to leave the damn thing on. I use my head when I play. *I use my ears.*

## drew zing

Continued from page 13

other guitarists for inspiring him to gain a singular voice. "Guitarists who know about Feiten think he's the greatest that ever lived. But he's never had any publicity; it's almost like he's blacklisted. I first heard him in the early '70s. At the time I was playing country and bebop and a bunch of stuff, and playing them well, but I didn't have conviction in any one style. So I asked myself, 'What kind of playing really excites me?' Somehow it came down to Buzzy. As soon as I decided, I started transcribing his stuff and a lot of shit fell into place."

Zing has come a long way since then. At one date on last year's Steely Dan tour the crisp, fleet guitarist, decked out in a chic fedora and impeccably trimmed goatee, stole the show. His thoughtful, sophisticated playing on classic Steely Dan material like "My Old School" and "Babylon Sisters" pumped new life into decades-old songs. Harmonically and technically, Zing was dazzling, with each of his solos paying respect to, yet not imitating, the original recorded solos. Time after time he met with wild applause.

For much of his onstage flash, Zing wields a Gibson 335. "When I bought the 335, the voice in my head really came out. I thought, 'Sheesh, why didn't I buy it sooner?' That guitar really improved my playing a lot. It's an extension of my voice. I use two Matchless amplifiers—handmade, a little expensive. They don't get a lot of different sounds but the one sound they get is great. They're based on the Vox AC-30. For distortion I use a Boss Heavy Metal, and never turn the distortion above zero, with the gain at around nine o'clock."

Logistically, playing live with Walter Becker and Donald Fagen, two of pop's most particular and enigmatic musicians on their first tour in almost 20 years, was as much a challenge as it was glorious.

"Walter and Donald really seem to enjoy the live energy and having a certain amount of fun on stage. But every once in a while you realized how demanding they are. If the tempo wavered or if someone was out of tune, we heard about it."

And speaking of hearing, will Zing hear his phone ring again? Now that the tour has run its course, what's next for New York's hottest hired gun?

"I try to take every day as it comes. I try not to think about that next call. I know that Steely Dan has a history of going through players. Maybe I'll focus on doing my own stuff."

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**NAME:** KAI REISS **AGE:** 29
**ADDRESS:** 9852 Dewey Dr., Garden Grove, CA 92641
**INFLUENCES:** David Gilmour, Satch, Vai, EVH, Beck, Ty Tabor
**EQUIPMENT:** Charvel MDL-5, Mesa/Boogie and Fender amps, Roland R-5 drums machine, Alesis MidiVerb III and MidiVerb II, Korg DRV 1000, Fostex 820, BBE 462, Tascam DA-30, Roland D-110 controller, Ovation nylon-string, B-Fee (homemade) bass
**PERSONAL STATEMENT:** I started playing guitar at age seven on my mom's $12

KAI REISS

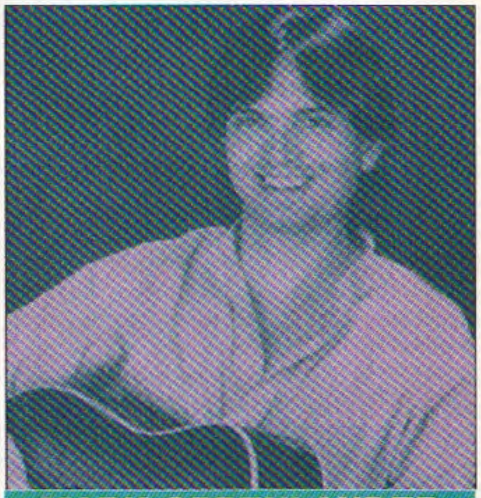
ThriftCo guitar. Within a year I was taking lessons, learning scales and chord theory. I was content with that until "Eruption" caught my ear, and at that time I pretty much shelved the acoustic. I played in bands throughout high school and got most of my chops from playing to records. With the purchase of my first 4-track came many other aspects of music; e.g., drum machines, bass, songwriting and keys. These broadened my overall perspective of music. I kept taking lessons and also enrolled in a recording program. I recently have released an instrumental solo album and have done some session playing. Currently I am putting together an album consisting of radio oriented vocal songs that I hope to have out by summer.
**COMMENT:** *Kai is a big-picture player who writes a hook as well as he plays flash. Modern chops players who know how to write songs and not just riffs are the ones who have the most impact on the rest of us. Kai Reiss is geared for impact.*

**NAME:** Jimmy Troccoli **AGE:** 26
**ADDRESS:** Via Putignani .228, 70122 Bari, Italy **BAND:** Wink
**INFLUENCES:** Van Halen, Miles Davis, Michael Hedges and others
**EQUIPMENT:** Ibanez and Ovation guitars, Mesa/Boogie amp with Celestion speakers, Alesis and Zoom effects
**PERSONAL STATEMENT:** I started to play guitar at 13 and I've studied modern guitar and theory for three years. I was in the rock band Shining Blade, which received high recognition from the international press. With this band I toured through

JIMMY TROCCOLI

Italy and I appeared on some Italian and American compilations with songs that were for a while on some U.S. radio stations—all of that when I was only 16. After a few years the band broke up due to internal problems and I studied harmony, theory and improvisation for two years in a jazz music school, and practiced guitar with the best Italian fusion guitar player. After that I founded my current band, Wink. Now I play in local clubs, give private lessons and collaborate with Italian artists for studio and stage works. Ready to move to the U.S.A.
**COMMENT:** *His combination of chops, melody and restraint make Jimmy an ear-candy man on both acoustic and electric guitar. He has a particular talent with the t-bar and a particularly percussive style on the acoustic. Looking for an all-around pro? Look no further.*

**NAME:** Mark Oppenlander **AGE:** 32
**ADDRESS:** 673 Harveys Bridge Rd., Coatesville, PA 19320
**BAND:** One Alternative
**INFLUENCES:** J.S. Bach, Beatles, Steve Morse, Frank Zappa
**EQUIPMENT:** 1954 Pietro Gallinotti Classical Guitar, 1977 Martin D-28, 1992 Ibanez Electric Classical Cutaway
**PERSONAL STATEMENT:** At the age of seven I was inspired by the aura of The Beatles to take guitar lessons. Through the years I've touched on different styles of music, focusing mostly on the classical guitar. Immediately after receiving my Bachelor of Music degree from Temple University in 1983, I helped form a trio called One Alternative with fellow guitarist Frank McDermott (Len Doyle is now the second guitarist) and oboist Jill Haley. The original music that we each contribute is best described by the term "acoustic fusion," which is a blend of classical, folk, jazz and rock styles. My overall approach to writing music is to have an element of



MARK OPPENLANDER

surprise ever-present to keep the listener's attention. The emphasis is on ideas and composition rather than flash and chops. One Alternative has released three albums—*Greenlawn*, *Take Note*, and *Shadows*—which have been aired on radio throughout the United States and Japan. Currently we are writing new material and performing regularly. When not working with One Alternative I play solo dates, with music ranging from J.S. Bach to Leo Kottke. I also teach classical, folk, rock, and bass guitar in the Philadelphia area. Anyone who wants more information regarding One Alternative can write to me and I'll be sure to reply.
**COMMENT:** *Lovers of melody and arrangement are in for a treat if they pursue the music of Mark Oppenlander. The oboe in One Alternative provides shades of the band Oregon. Mark's playing exudes playfulness and joy.* ●

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# alex skolnick

## the metal edge

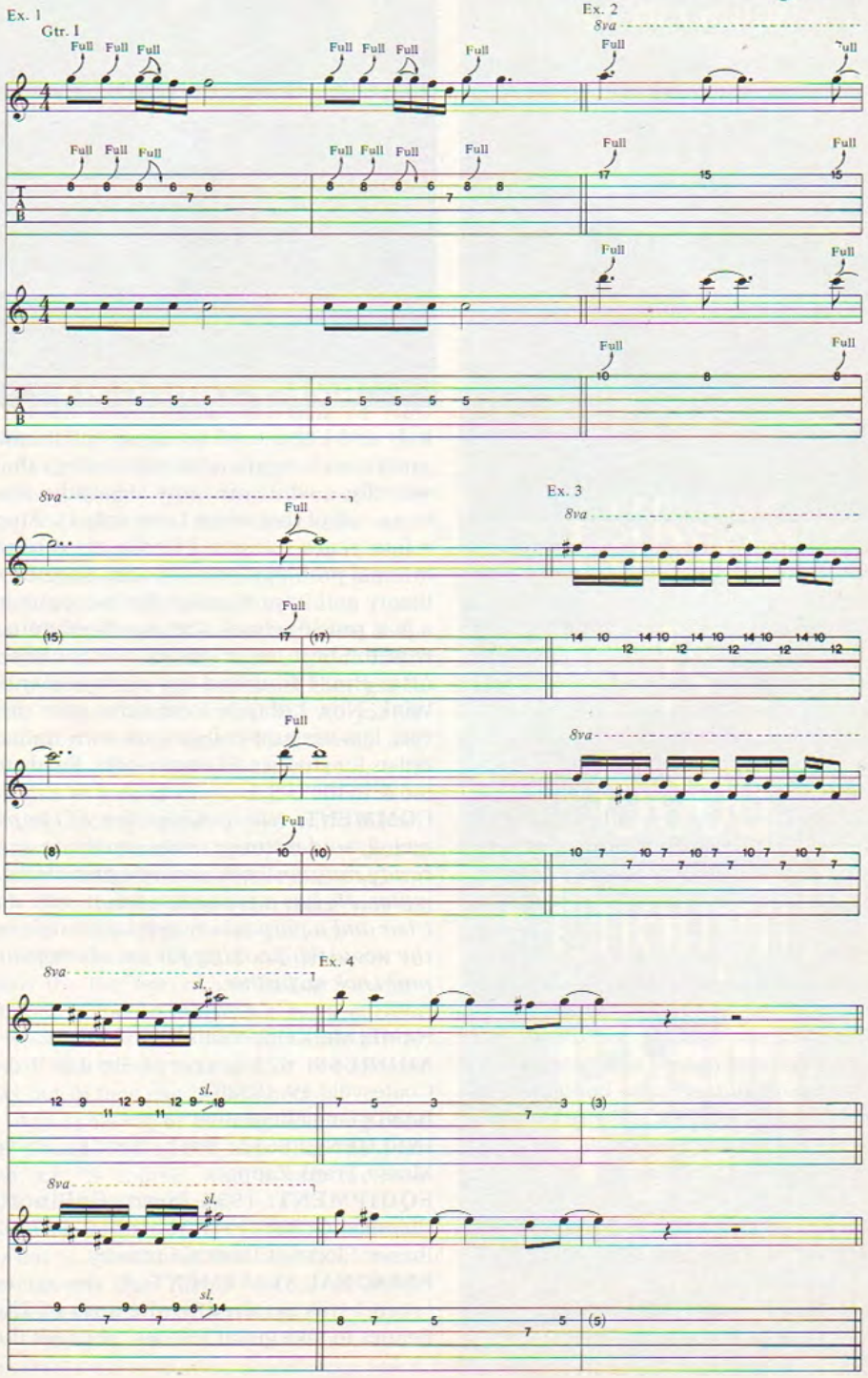
# In Harmony

Welcome to the world of harmony—the simultaneous sound of two or more notes. Harmony is a broad subject, so rather than discuss the entire theory of harmony (which would require a rather large music textbook) we're going to be looking at specific examples as played by well-known guitarists. While two-guitar bands are obviously at an advantage for playing harmonized guitar licks, the effect can be (and often is) successfully executed by one guitarist. This used to be possible only via overdubs in a recording studio, but today there are effects available (the Eventide H3000, for example) which make this possible in live performance situations .

Let's start by looking at single guitarists' harmonies. Our first example is courtesy of Brian May from Queen, an innovative guitarist whose use of harmony was inspirational in helping to decide this month's premise. From the song "Keep Yourself Alive," Example 1 is different from the usual practice of harmonizing the notes of a phrase in parallel motion, i.e., at a fixed interval, because the lick (based on the vocal line in the song's chorus) is harmonized by one repeating lower note, which causes each note in the lick to achieve a different harmony. It is this type of unique creativity that helps make his style so distinctive.

Another guitarist whose harmonies helped create a distinctive sound is Trevor Rabin during his stint in the early '80s version of the group Yes. Even though Yes had already forged a completely different sound in the '70s with Steve Howe on guitar, it soon became common to hear people say, "That sounds like Yes!" whenever you played a lead line in 5ths (each note harmonized a perfect 5th above). This was due in large part to Rabin's entirely harmonized guitar solo in Yes' hit song "Owner of a Lonely Heart," from which Example 2 is taken.

*Continued on page 182*

Steve Jennings

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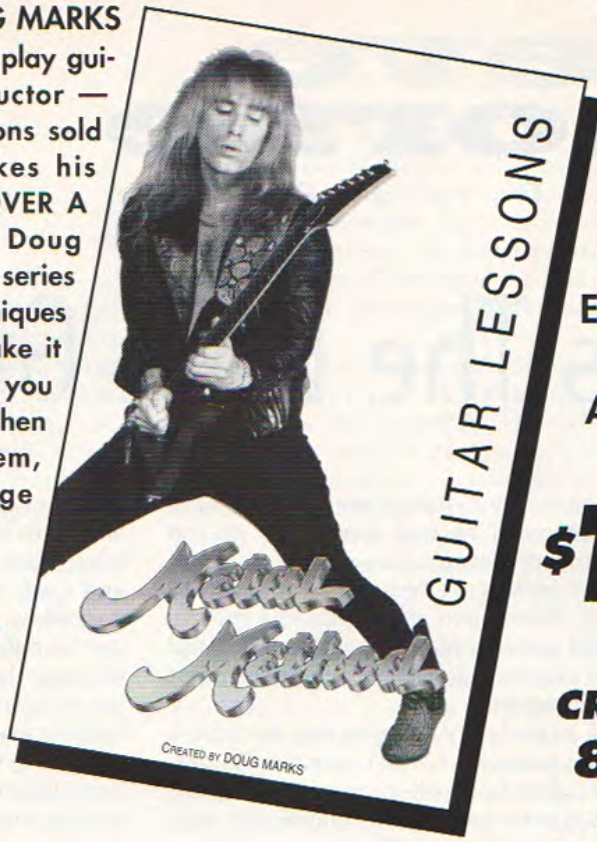


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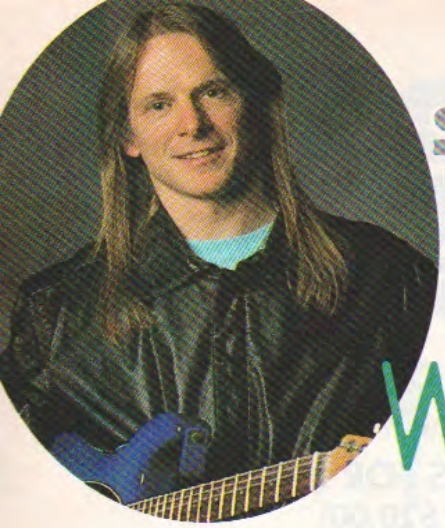


Bill Kanerva

# steve morse

## open ears

# Who's The Best Guitarist?

We all do it. I still do, even though I know better: You know, compare one guitarist to another and say, "This guy is better than that guy." Or how about the ever popular "That guy rules!" No big deal—everybody makes comparisons—but lately I've seen more problems with making comparisons. Let me give you an example that really hit home to me.

Last year I was at a musical event that featured lots and lots of guitarists doing short performances. Everyone either played with the "house band" or did solo performances. The house band actually was a star-studded, extremely talented group, so most everybody could easily make a very dynamic presentation with that kind of backup. Everybody played their more impressive selections since there were very few minutes given to each. Before and after I played I tried to listen to every player. Everybody I heard was sounding great. Then came the point of this column.

I usually try to keep my examples anonymous, so I won't mention names. Out came this well-known blues legend and a very well-known player who was influenced by him. They both sat down and started to play a tune with no backup band or anything. No effects, no flashiness. The younger, very well-known man was backing up the blues legend. They were having a problem getting comfortable with being sandwiched between so many hard-hitting acts. Anyway, the legend's way of handling this was to play a very slow, quiet blues—which he was very capable of delivering. The surprise was how the backup man did every possible thing he could to support the singing without ever getting in the way and without ever getting, or trying to get, the spotlight. One man was singing a lifetime of pain to an audience that must have felt strange to him, while the other guy was digging in and using his only chance to perform at this event being a backup player. The way he did it, he made me truly believe that I was hearing improvised music from the heart. As hard as I try, I can't put the phrases together that describe how a person who normally gets bored very easily (me) could be so totally blown away by this performance. I think part of it was the fact that the backup man easily could have done a captivating solo spot instead, or that he was reacting so totally to the singer's phrasing. Or maybe it was the fact that the music, or the message, was the most important point to both of them. In any case, I was unable to think of anything else for a while after the song ended.

I heard some debate later from various people about who was the "best" performer that night. "Best at what?" I thought as I strolled by. I cannot escape my theory that everyone is "best" at something. In the guitar-playing world there are many areas to be best at. For example: best melodic solos, best technical passages, best improvisation, best arrangements, best index finger hammer-ons on the fourth string, etc. You see, it starts to sound like a Grammy Award categories list. The more you look at any one category of music construction, the more you see that there are not many finite, measurable ways by which to judge people.

It only makes sense that we should not judge players but simply listen to the music which results. And if you like it, listen again.

# input

Continued from page 107

to be free—free to write music.
*Aaron Fisher*
Conway Springs, KS

## GLORIFIED G

I am very disappointed at your selection of articles and song transcriptions in the past year or so. All you write about is grunge songs, grunge musicians, and grunge bands. I've seen how good your magazine can be, and this is not up to your standards. I think grunge rock is the worst kind of music ever and that you should stop glorifying it for the following reasons:

First, the only format for this music, and I quote your June '93 issue, is "the same four chords being played over and over again." Doesn't that get boring after a while?

Second, the musicianship of any guitarist in the genre is bad, Bad, BAD!! But really, how good of a musician do you have to be to play the grunge format?!?

Finally, there are so many bad musicians getting so much good publicity when they are really very bad. I quote Jon Chappell on Kurt Cobain of Nirvana in June '93: "His soloing is out of tune and out of time...That's why people like him." That's why people like him? I have never—I repeat *never*—liked somebody's style because it is "out of time and out of tune." I'm sure nobody else has either.

From now on, I hope you will stop printing or at least print less on grunge music. I'd like to see some solid coverage on bands like Faith No More, or even some (dare I say it) CLASSICAL theory or transcription. I hope you take all of this into consideration.
*Danny Fuchs*
West Bloomfield, MI

*Jon Chappell replies:*

*The actual quote is "Cobain's playing is bluesy, out of tune and out of time, but it conveys that same edge and sense of uncontainable fury found in his vocals." [End of article.]*

*I never said "That's why people like him," but Danny brings up a familiar argument: If Cobain and others play "badly," why are they so popular? Danny answers his own question when he says: "I [emphasis added] have never liked somebody's style because it is out of time...." He is expressing his personal opinion. Where he errs is in his next statement, "I'm sure nobody else has either."*

*Well, people don't like Kurt* because *he's "bad" (Danny's word, not mine). Plenty of people love Cobain the guitarist because they don't separate that from Cobain the songwriter, Cobain the singer, and Cobain the voice of a new music. That new music eschews the indulgent, masturbatory guitar gymnastics of so many '80s poodle bands that sported perfect hair, perfect cheekbones and perfect chops. Yawn.*

*Cobain's guitar playing is inextricably woven into his entire musical persona, and it's wrong to segregate and examine his "chops," the same way it's inappropriate to analyze the chops of Bob Dylan, Neil Young, or Richie Havens. Kurt makes great music—period.*

*Fortunately for us, Danny, the world—not to mention our ears—is big enough for the great* guitarists *like Satriani and Vai to share the stage with great* artists *who happen to play guitar. But make no mistake, Kurt Cobain is a guitarist. Can you imagine "Smells Like Teen Spirit" with a Billy Joel-type acoustic piano treatment?*

## MORE THAN TWO CENTS

First of all, I want to say thanks for being around. I'm a 22-year-old guitarist and I've been reading your magazine for nearly four years, and so far you've impressed me immensely. I mean, you give the *best* interviews with all the hot artists (I'm not talking about "How'd ya get started?" or "Who were your influences?" type interviews, either), great equipment reviews as well as great music reviews (who's hot and who's not, and who to look out for). I really get into articles by Steve Morse, Alex Skolnick and Reeves Gabrels. Most of the advice or helpful hints they give has really helped my playing (e.g., endurance, dexterity, etc.). But most of all and by far the best are your note-for-note transcriptions. They're great! They even help me play the parts that I can't hear. I never knew how well your magazine was packaged until I compared it to another magazine for guitarists. It *SUCKED!* I mean it was half-ass thrown together.

Secondly, I want to get my two cents in as to who's the best guitarist. Okay, Eddie Van Halen is pretty damn good. After all, he did institute a style of playing that people would seek to duplicate for quite some time. Yngwie Malmsteen was pretty hot (or so I thought at one time), but what has he done recently? He's a has-been. Get 'em outta there! But Metallica's Kirk Hammett takes it all. Sure, he's got speed, but he also feels the notes as he plays them. He plays from the heart. He's got a gut instinct of where the music is going and lets it go. He doesn't hold back any musical emotions. Also following right behind him is Extreme's Nuno Bettencourt. He's another player who plays from the heart and not just to fill the meter and/or measure. I have a feeling that Nuno will be around for a while.

Well, there's my two cents for who the best guitarists are. I know I've pissed off some people, but I really don't give a shit. And by the way, congratulations, *GFTPM*, for putting out a kick-ass magazine for 10 years. I hope you keep going for 10 more. "*If I could, would you?*" ("Would?" by Alice In Chains)
*Rock 'n' fuckin' roll,*
*Sean Allen*
Jefferson City, MO

## R.I.P. FRANK

The music world has just lost one of its most prolific musicians. No, I'm not referring to the guitarist for the Gin Blossoms. The great Frank Zappa has left this world. Besides being a truly great composer of music, Frank was a great guitar player. Except for interviews with Steve Vai, Frank is rarely mentioned in your magazine. I think it's about time that your transcribers earn their keep and present a transcription of a Zappa tune complete with all the melody lines and guitar parts. Guns N'Roses, Pearl Jam, and Urge Overkill are at the level of Music 101. Hey you guys, move up to graduate level stuff and do a Frank tune. If you need to cheat you can refer to Steve Vai's transcriptions which appear in *The Frank Zappa Guitar Book*. For me these are difficult to read, being in standard notation, and they're only solos, not complete songs. An average musician such as myself would love to see a Zappa tune transcribed to guitar tab. I'm confident you won't find it hard to locate material—the guy has well over 50 releases. Go ahead, do it. You as musicians owe it to the man who has always stood for free speech through music. If you do this I'll renew my subscription. If you do not I won't be surprised because Frank was never accepted in the mainstream music world. And finally Frank had these words to say about magazines such as yours:

"Rock journalism is people who can't write interviewing people who can't talk for people who can't read."
You will be missed, Frank.
*Cory Peck*
Merrick, NY

*Ed. replies:*

*See* GFTPM *Feb'94 ("Dirty Love") and May '86 ("Peaches En Regalia," also found in* Guitar Classics VII*).*

## CORRECTIONS

In the article "The 10 Most Important Guitarists of the Next 10 Years" (December '93), the following examples were transcribed by Andy Aledort: "Machine Gun," "Joey," and "Walk."

In November '93's Readers' Choice Awards Nominations, Stevie Ray Vaughan's album should have been identified as *In the Beginning*. ●

# tony franklin

bass notes

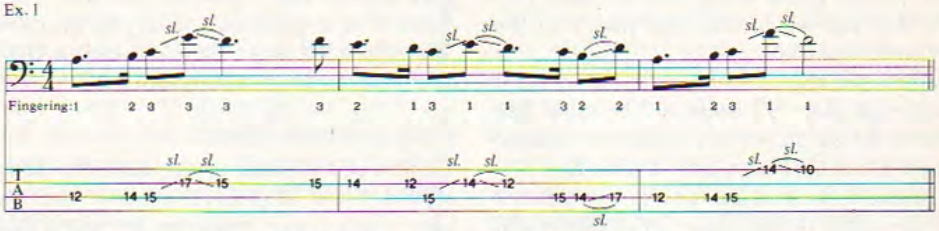
# Getting (fret)Less out of your bass

Kevin Wright

I always encourage players to try out the fretless bass—the richness of sound, the characteristic slides and the freedom of expression make all the extra effort worthwhile (oh, but that fretless sound sure is tempting...). So fret not! There is hope. In my pre-fretless days I used various techniques on my fretted bass to achieve that much desired sound.

Example 1 is a short passage of music ala "A Remark You Made" from Weather Report's *Heavy Weather* album. Use it as a reference point to judge how your sound is changing as you modify the settings on your bass and make alterations to your playing style. Play it fairly slowly with much expression and pay special attention to the slides, aiming to minimize any fret noise while still retaining enough "growl" to cut through. It's a process of listening and fine tuning according to your technique and your particular instrument.

Ex. 1



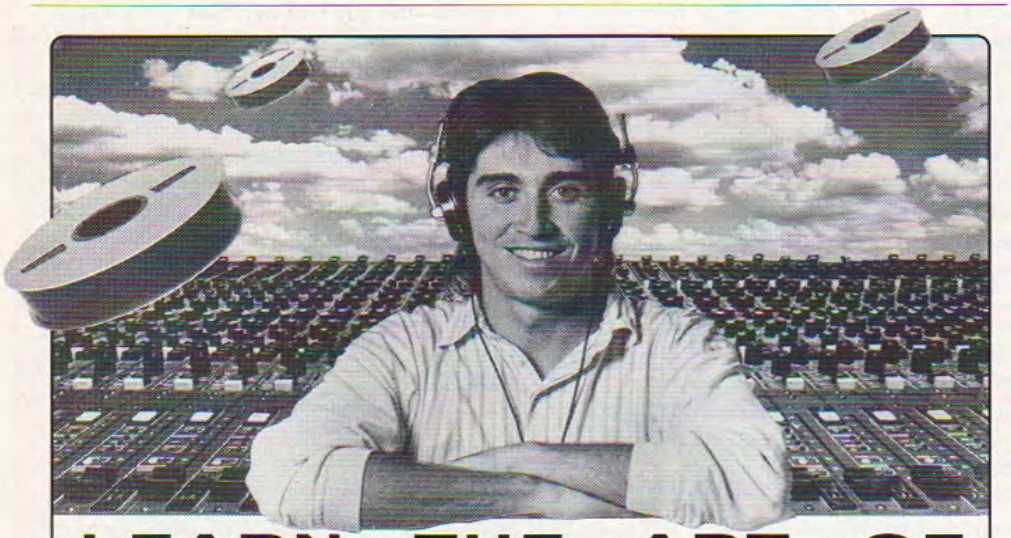

Play the melody in the example with your bass set up as you would normally use it. Then try these modifications:

- Switch to the bridge pickup (don't despair if you don't have one!).
- Experiment with the tone: cut the treble; boost the mids; boost the low end.
- If your bass has a single tone control, turn it about a quarter of the way around and fine tune it to find that sweet "honky" tone (this was the technique I used on my fretted Precision bass).
- Be sure to play finger-style, as a pick gives too much edge. For a "singing" fretless sound, gently pluck the strings, almost stroking them. The plucking hand should be positioned over the fingerboard, somewhere around the 20th fret.
- For a Jaco-type punchy sound, play really close to the bridge; using fingers, pluck the strings firmly (*ouch!*).
- Use a chorus pedal to fatten the sound, but not too much. For the big chorused sound, I suggest using two separate pedals.
- If you have a compressor or limiter, use this to enhance the fretless effect, especially for the "singing" sound.

Jaco Pastorius always encouraged fretted players to practice on the frets to promote accuracy and dexterity. I feel this is a good habit to incorporate, especially for those who are thinking of moving onto the fretless bass.

I enjoy the fretless bass, but of course my opinion is biased! It took quite a while, but if I can do it so can you! Have fun...

*Tony Franklin has played with The Firm, Blue Murder, Roy Harper, Glenn Hughes, David Gilmour and many more. He is renowned for his fretless work and was one of the first to bring fretless bass to the rock arena. He is now appearing with his own band, Cry Freedom.*

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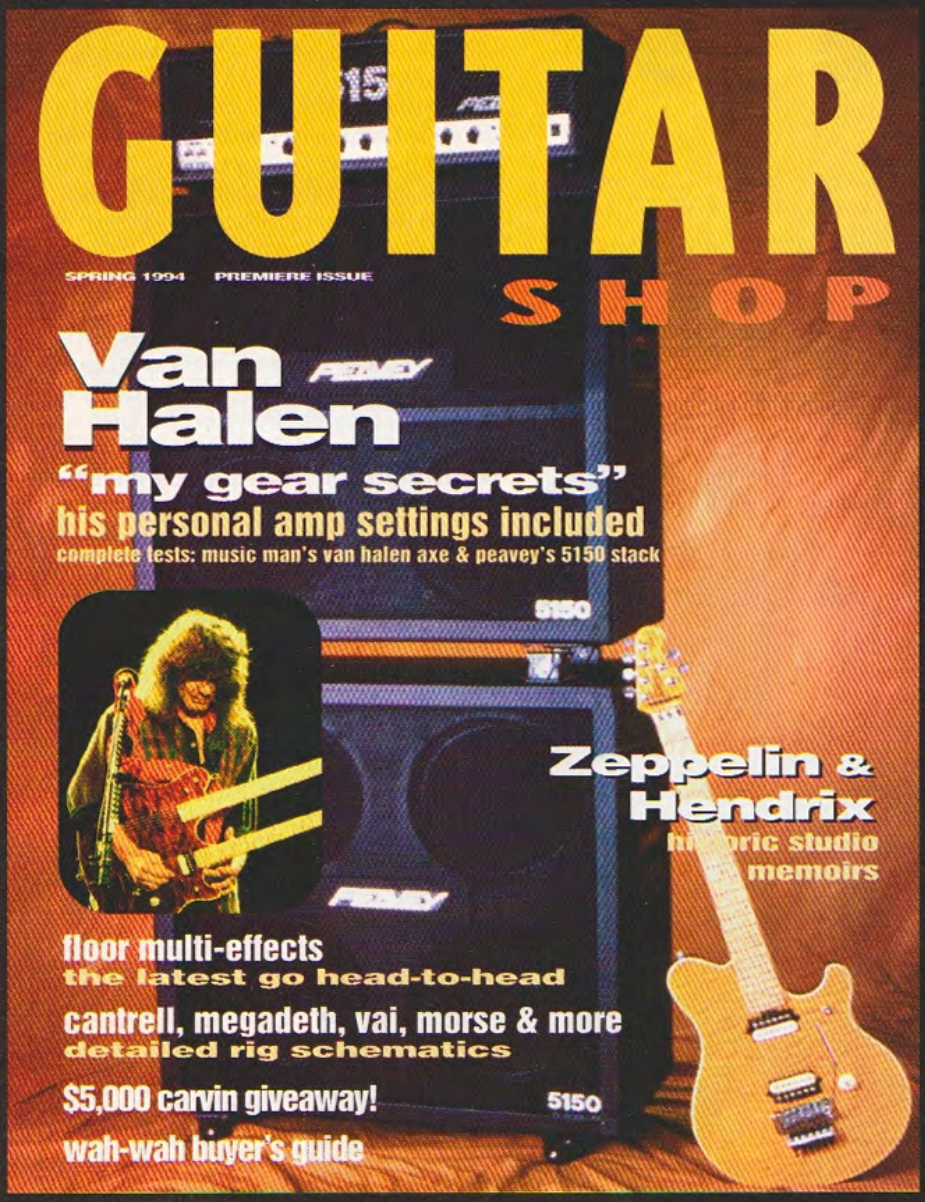


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# JAMES MANKEY

Continued from page 18

brightens his face. "But I haven't had a problem getting up in a long time."

A listen to the album (probably the group's swan song now that songwriter/singer/bassist Johnette Napolitano is embarking on a solo career) will help you understand why. The material is stronger and more sophisticated than anything the L.A.-based band has ever done: tighter than a vise, and Mankey comes off as one of the most mature, underrated (hell, even unknown) guitarists in alternative music. Yet with typical modesty, he credits his success to circumstance.

"I'm really lucky. There are a lot of guitarists working out there that don't get to team up with someone as talented as Johnette. So they have to work in a context that doesn't accent their playing very well." He throws back his mane of wiry, brownish-gray hair. "If a song brings tears to your eyes like Johnette's lyrics do sometimes, you say, 'Wow, this must be good.' If you have to ask yourself, 'Is this good?' then it probably isn't." He sighs and sips on his water. "Maybe Vai plays faster, maybe Fleetwood Mac has sold more records, but I feel I've really done something important."

Though Mankey might be quick to credit the band's charismatic leader for their success, guitarists who tune into *Mexican Moon* might hear things differently. Behind the scenes, if you will, Mankey's playing dictates the mood and tempo of the record and it's Mankey, ultimately, whose uncanny knack for bringing intelligence to a song determines the record's overall success. "My style's always been to put aside flash and to go for some other unknown thing with our material. I don't have the opportunity to be flashy."

Over grilled salmon and vegetables, the talk turns to specifics: "I've gotten back into vintage gear lately. I've been using a Vox AC-30 a lot, like on the solo for 'When You Smile.' I used that with a [Gretsch] Country Gentleman that fed back nicely and a really old Big Muff fuzzbox. I somehow got the right combination of fuzz and feedback; the notes hung on and changed their octave just when you wanted them to." A true techy, Mankey relishes his technological conquest.

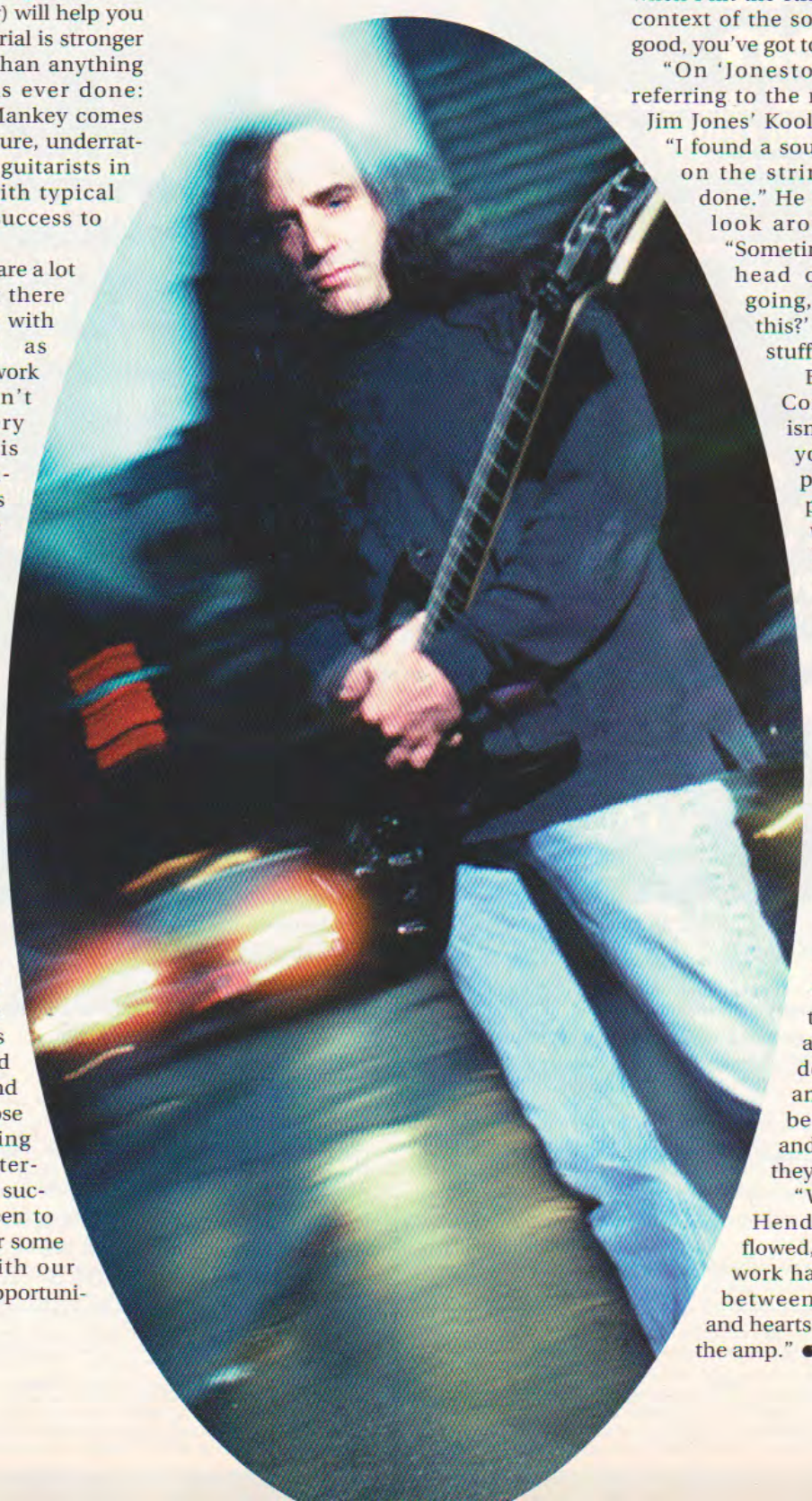
"The most challenging thing for me isn't coming up with some part to play but to come up with a sound so that when I hit the strings it feels good in the context of the song. If the sound's not good, you've got to move on.

"On 'Jonestown,'" he continues, referring to the raging track based on Jim Jones' Kool-Aid refresher course, "I found a sound I liked and banged on the strings till the solo was done." He kicks back and takes a look around the restaurant. "Sometimes I get visions in my head of Eddie Van Halen going, 'What kind of shit is this?' as he's listening to my stuff."

But shit it ain't. A Concrete Blonde record isn't as digestible as, say, your basic commercial pop pablum. Napolitano paints her song-stories with broad, emotional brush strokes: black with rage, crimson with passion, blue with melancholy. Behind her, Mankey and drummer Paul Thompson stay stride for stride, musically and emotionally.

Says Mankey, "There are an awful lot of musicians who are afraid to expose too much of themselves. As great a band as Metallica is, they're either unwilling or unable to expose more than one dimension: anger." He pauses, wondering if he's offended anybody. "There should be more diverse emotion and meaning behind what they play.

"With someone like Hendrix, the emotion just flowed, but most of us have to work hard at bridging the gap between what's in our heads and hearts and what comes out of the amp."



Ebet Roberts

### LIVE SHIT: BINGE & PURGE
### Metallica (Elektra)

HOT SPOTS: "Of Wolf and Man" (Mexico City), guitar solo (San Diego), "For Whom the Bell Tolls" (Seattle) BOTTOM LINE: The next best thing to being there

*Binge* is right—not one, but three full concerts are presented here, with three hours of audio (March '93 in Mexico City), plus another five hours and 41 minutes of video (January '92 in San Diego and August '89 in Seattle). In other words, a casual introduction this ain't. But though the packaging—which includes such trinkets as a "snake pit" pass, reprinted contract riders (including their appallingly healthy dressing room catering list), and a stencil for the spray-painters in the crowd—virtually screams "hardcore fans ONLY," the performances actually help broaden the band's appeal. Some of that has to do with their onstage charisma (unless, of course, you have a thing about profanity-laden stage patter), but mostly it's the strength of the songs that carry the band through. Some songs, like "Harvester of Sorrow" and "Welcome Home (Sanitarium)," turn up in all three shows with minimal variation, yet the music never seems tired or overplayed. In fact, about the only real complaint that could be had with *Live Shit* is that the arty editing on the videos makes it hard to focus on the framework. But, hey—maybe they're saving that for the next set!

*—J.D. Considine*

### THE BEAVIS AND BUTT-HEAD EXPERIENCE
### (Geffen)

PERFORMANCES: Mostly cool COOL SPOTS: Nirvana, White Zombie, Primus, Cher, and all spoken bits BOTTOM LINE: An accurate summation of the B&B aesthetic

Rock collections are everywhere these days, whether in the form of benefits, tributes, label samplers or nostalgic theme albums. What makes *The Beavis and Butt-Head Experience* different—besides the video voidoids' hilarious voice-overs and visits with Anthrax, Run DMC and Cher—is that the artists and songs collected on it so accurately encapsulate the Beavis and Butt-Head attitude. It's there in the punk stance of Nirvana's "I Hate Myself and Want to Die," originally the title track for *In Utero*; the metal/rap of ageless, suburban thrashers Anthrax doing the Beastie Boys' "Looking Down the Barrel of a Gun"; Megadeth's and White Zombie's brands of anger-rock on perfect B&B anthems "99 Ways to Die" and "I Am Hell"; the mere appearance of Aerosmith; raps about chicks by Run DMC and Sir Mix-a-

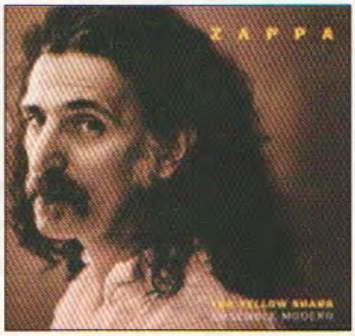
Lot; the bratty rednecks of Jackyl and their "Mental Masturbation"; and the song that best sums up the Beavis and Butt-Head aesthetic, the Stooges' "Search and Destroy," performed by Red Hot Chili Peppers. Primus adds a song about the B&B boys themselves, and there are two versions of the silly seduction song "Come to Butt-Head." But the scary thing is how much Beavis sounds like Dave Mustaine, Steven Tyler and the singer in Jackyl.

*—Buzz Morison*

### STONE FREE: A TRIBUTE TO JIMI HENDRIX
### (Reprise)

PERFORMANCES: More good than bad HOT SPOTS: Seal/Jeff Beck, Pat Metheny, M.A.C.C., The Cure BOTTOM LINE: Good idea, but who picked the bands?!

Jimi Hendrix's pervasive influence since the late '60s makes him a perfect target for a tribute album. Unfortunately, the concept behind *Stone Free* has become a pervasive rock marketing gimmick, too. In the right hands this could have been the highest of tributes; instead it's painfully uneven, featuring artists ranging from Belly to Buddy Guy to The Cure to Pat Metheny—talk about forced eclecticism. Many of the best cuts are by musicians who were contemporaries of Hendrix or whose music has been most influenced by him. They include Jeff Beck and Seal's searing "Manic Depression"; Eric Clapton's slick "Stone Free" with a guitar kick; Slash's "I Don't Live Today" with Paul Rodgers, which far out-rocks Rodgers' *Hendrix Set*; Metheny's stretched-out, ultimately killing "Third Stone from the Sun"; and the "Hey Baby (Land of the New Rising Sun)" jam by M.A.C.C., two members each of Soundgarden and Pearl Jam, including prominent Hendrix disciple Mike McCready. The Pretenders, who once recorded a great "Room Full of Mirrors," offer the one true song tribute with "Bold as Love," while the most unlikely success is The Cure's "Purple Haze," a churning, dance-rock perversion that opens the album with a bang. Living Colour's thin "Crosstown Traffic" is surprisingly uninspired, Spin Doctors and Body Count are way out of their league here, and Buddy Guy has little to add to "Red House." The most daring covers—P.M. Dawn's acid hip-hop "You Got Me Floatin'" and classical violinist/poster boy Nigel Kennedy's "Fire"—get points for effort. And Belly? Who knows how they were included, but their rocking "Are You Experienced?" manages to outdo many here. We can only hope that more Hendrix tributes get made so there can be a really good *Best of the Tributes to Jimi Hendrix*. *—B.M.*




### THE YELLOW SHARK
### Zappa/Ensemble Modern
### (Barking Pumpkin)

PERFORMANCE: Barrier-free HOT SPOTS: "The Girl in the Magnesium Dress," "Be-Bop Tango," "Get Whitey," "G-Spot Tornado" BOTTOM LINE: Astounding orchestral performances of Frank Zappa's music

Frank Zappa never let genre restrictions, playing technique or composing tenets stop

➥

him from creating his music. One of rock's most iconoclastic bandleaders and guitarists, the late Zappa was also one of America's most prolific and challenging "serious" composers. And his battle with cancer didn't slow that down either, as Zappa continued to redefine his musical legacy on *The Yellow Shark*, making thought-provoking and inspiring music. *Shark* contains 19 live performances from 1992, European concerts of orchestral arrangements of pieces ranging from early Zappa ("Pound for a Brown," which he wrote in high school) to Zappa at his most satiric (the sociopolitical commentary of "Welcome to the United States"), to band tunes rearranged for orchestra ("Be-Bop Tango"), to among the most abstract, difficult and stylistically original modern "classical" music ("Times Beach II" and "None of the Above"). The Ensemble Modern's recreation of Zappa's sometimes "impossible to play" compositions, which often were written on Synclavier but never heard whole, is an amazing listening experience considering the pieces include the challenge of Zappa's directions for improvisation and for the musicians to style the complex orchestrations by "putting the eyebrows on it." Often thought of as a rock eccentric and bizarre guitarist and dismissed as a purveyor of scatological novelty records, Zappa continually proved that his genius was undefinable and his music one of a kind. *The Yellow Shark* and its composer stand as examples of the places you can go in music no matter from where you begin. *—B.M.*

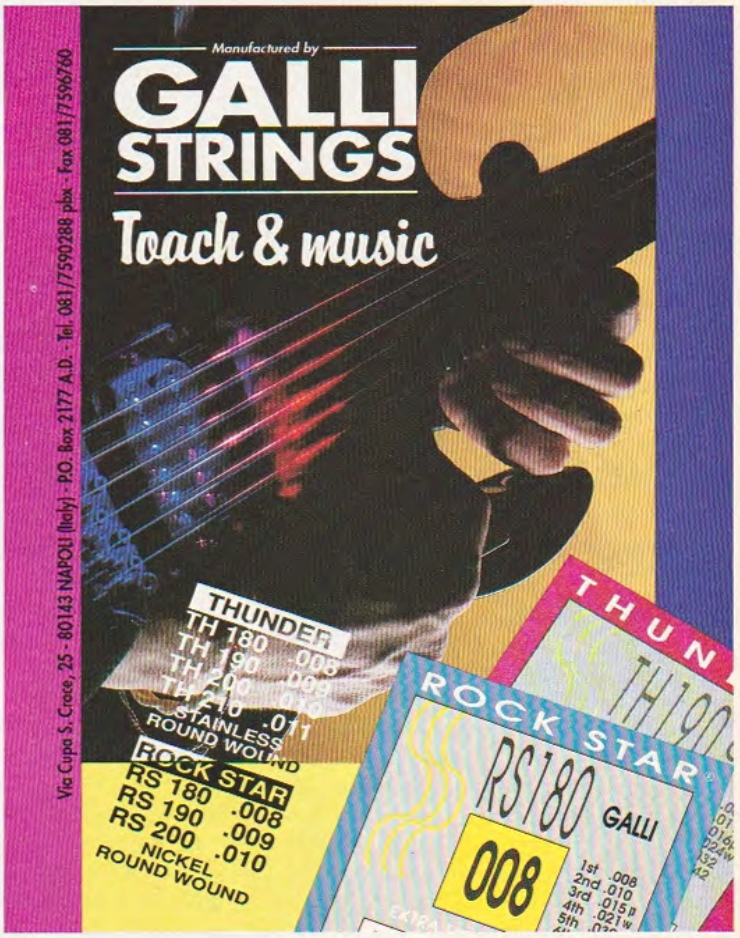
### DOGMAN
### King's X (Atlantic)

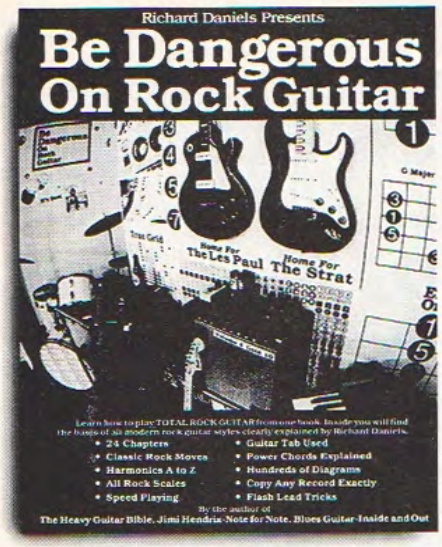
**PERFORMANCE:** Confident, hot, and punchy **HOT SPOTS:** "Pretend," "Dogman," "Sunshine Rain" **BOTTOM LINE:** Sticks like sonic glue

With their fifth album, and best since *Gretchen Goes to Nebraska*, King's X move to consolidate their strengths. What makes this band so satisfying (something emphasized here in spades) is their contrast between the dark, minor-key riffing on one hand (those scrunchy, Sabbath/ Soundgarden chords that pop so hard out of the mix) and on the other, Doug Pinnick's soulful voice and the band's great, Beatlesque harmonies. The tension between these emotional and sonic poles is what generates the intrigue of songs like "Dogman," the anthemic "Pretend," and "Don't Care." For variety's sake, there's the Motorhead-y, screaming speed-punk of "Go to Hell," some plangent, single-note picking on "Sunshine Rain," and a completely apropos rendition—complete with real nice solos—of "Manic Depression."

## fast tracks

*A Real Dead One* (Capitol) is a companion to **Iron Maiden**'s *A Real Live One*, released earlier in 1993. It features 12 more excellent live performances from singer Bruce Dickinson's final tours with the band. The *Dead* songs are ones Maiden originally recorded from 1980 1985, including classic, pure metal epics "2 Minutes to Midnight," "Where Eagles Dare," and "The Number of the Beast"....*Flashback* (Blackheart) isn't a **Joan Jett & The Blackhearts** greatest hits package: 19 of its 22 tracks never have appeared on Jett albums. Esoterica ranging from a live remake of the Runaways' "Cherry Bomb" and a cover of David Bowie's "Rebel Rebel" to the pop-rock theme from the movie *Light of Day* make this essential for any Jett fan....*The Best of Great White 1986-1992* (Capitol) is far from that, featuring just 10 cuts from four Capitol albums, nothing from three earlier albums, and no extra unreleased goodies. Can you say bogus?....It's hard to believe **Bad Company** is still around; well, two members are. Guitarist Mick Ralphs and



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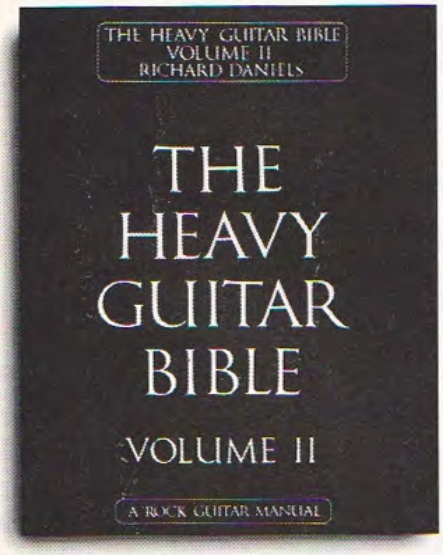


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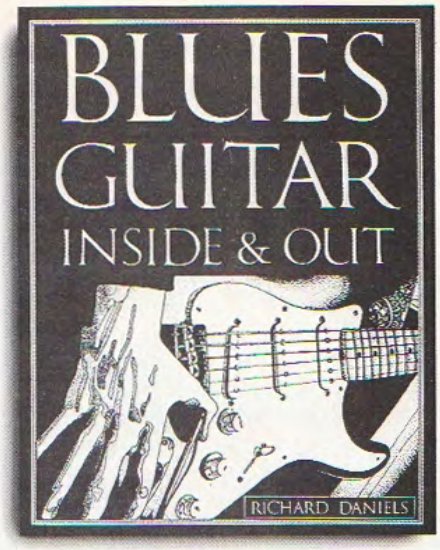


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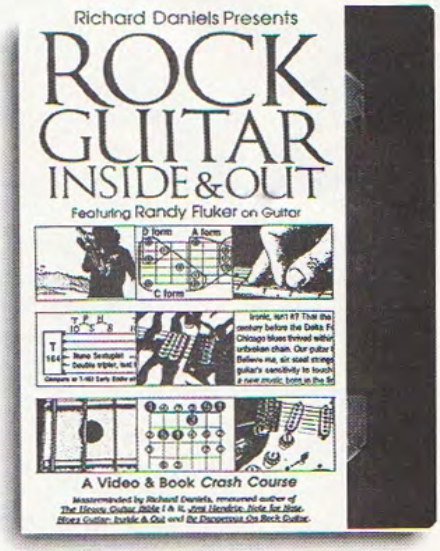


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# fast tracks

drummer Simon Kirke are joined by three other lads on *The Best of Bad Company Live...What You Hear is What You Get* (EastWest), which mixes in a few new songs that sound just like Bad Company's best....**The Band**'s reunion album, *Jericho* (Pyramid), is a surprisingly good, Band-like record, considering it features only three original members: Levon Helm, Garth Hudson and Rick Danko. It's got little hints of nostalgia, fine singing by Helm and a nice, percolating sound fueled by a host of guest players....Warner Bros. has repackaged parts of four movie scores created by Dire Straits guitarist **Mark Knopfler** as *Screenplaying*. While it's nice, mellow stuff, there's hardly a lick of guitar playing....With the four-CD Police collection out (A&M), fans of guitarist **Andy Summers**' quirky, stretched-out rhythm work may wonder whatever happened to the oldest Policeman. Wonder no longer. *Invisible Threads* (Mesa) finds Summers joining fellow English art-rock geezer John Etheridge (from Soft Machine) on a splendid set of acoustic guitar duets. Summers wrote or co-wrote all 10 originals including wondrous filigree such as "Moravia" and "Heliotrope"....If you like that, you might check out the "arena folk" of guitarist **Michael Johnathon** on *Dreams of Fire* (Poetman). His richly melodic, overwrought melodrama has been called "Bob Dylan meets The Moody Blues," a description that'll scare more listeners than it attracts.

***Barefoot Servants*** (Epic) is a new band featuring veteran rocker Ben Schultz and guitarist Jon Butcher. Theirs is a classic, bluesy, Small Faces-meets-Bad Company sound updated with Butcher's fine work. It's done well but it's also been done better before, right down to "I've Been Drinking (Again)," recorded long ago by Jeff Beck and Rod Stewart....Chicago's **Stabbing Westward** has a metal-edged industrial sound along the lines of recent Prong and Shotgun Messiah work. Their debut, *Ungod* (Columbia), moves from meditative drones to ripping power riffs, a sound shift articulated in the song "Violent Mood Swings"....**The Bis-quits** are four Nashville rockers whose self-titled album (Oh Boy) mixes hard country and rock with adept pop songwriting and plenty of high-end slide guitar—check out "Betty Was Black."

Would you believe a garage pop band from L.A.? Actually, **9 Iron**'s three members are transplanted East Coasters, and their debut (Safe House) is witty, lightweight power pop....On the other end of the curve, ***Stressball*** (Pavement) is a band and album of full bore, low-riding, angst-inducing metal not quite to the death end of things but very stressful....Somewhere in between is ***Open Skyz*** (RCA), a Richie Zito-produced band attempting to recreate the glory of '80s AOR rock. They're not bad but sound awfully dated....**The Organization** used to be Death Angel, but this two-guitar band's solid, contemporary hard rock is unlike the gnash associated with its earlier incarnation. Its self-titled debut (Metal Blade) finds Rob Cavestany now handling vocal chores....**Metal Church** is still at it on *In the Balance* (Blackheart), with Kurdt Vanderhoof continuing in his role as designated songwriter while John Marshall and Craig Wells play guitar. It's fairly routine metal rage, though....**Entombed**'s *Wolverine Blues* (Earache/Columbia) is the first great hardcore/death metal album of 1994: powerful, riff-heavy, gripping stuff that comes packaged with an *X-Men* comic book....Shrapnel Records' latest includes guitarist **Craig Goldy**'s Euro-metal *Insufficient Therapy*; **James Byrd**'s metal speed disc *Octoglomerate*; and an excellent **Leslie West** album, *Dodgin' the Dirt* (Blues Bureau International), which features eight originals and covers of Jimi Hendrix, Robin Trower, Albert King, Van Morrison and Billy Joel, with bass work by Randy Coven. But the best of the lot is **Tony MacAlpine**'s *Madness*, a return to the talented guitarist's instrumental form. The album mixes metal, funk, blues, and anthemic styles, demonstrating MacAlpine's impressive range—he even plays a Chopin prelude on piano. One highlight is "Albert's Fat Sister," a blues jump with a sizzling tenor sax visit from *Tonight Show* bandleader Branford Marsalis....*Next Planet Please* (Leviathan) is a new stage in Cincinnati, Ohio guitarist **David T. Chastain**'s career. It's a full-blown jazz/rock fusion album in the mold of Return To Forever, Allan Holdsworth and the Mahavishnu Orchestra, with superlative progressive work from Chastain and bassist David Harbour on "Fusion Delusion," "Dunk the Funk" and "Sophisticated Debauchery."

Check out *Smoke'N'Fire* (Bullseye Blues), a funky blues set from L.A. blues vet **Smokey Wilson** and his careening guitar; and also *Slidin'...Some Slide* (Bullseye), a collection of tracks from 16 electric slide players, including **Muddy Waters**, **J.B. Hutto**, **Sonny Landreth**, **Elmore James** and **George Thorogood**....**Omar and The Howlers** are back with *Courts of Lulu* (Bullseye Blues), a session of 12 originals from the gravel-voiced, fast-fingered Mississippian Omar, including the Bo Diddley-with-organ-groove of "Do it for Daddy"....Blind Pig has reissued the enjoyable 1985 roots and rockabilly sessions by ***Willie and The Poor Boys*** led by then Rolling Stones' bassist Bill Wyman and featuring a bunch of his buddies including Paul Rodgers and Jimmy Page on two cuts....*Swear To Tell the Truth* (Tone-Cool) is an album of cutting and chilling country blues guitar from **Paul Rishell**. Half of the album is acoustic and half features Rishell with Ronnie Earl & The Broadcasters....*Hide Away: The Best of* ***Freddy King*** (Rhino) contains 20 cuts recorded between 1956 and 1970 by the late Texas blues guitarist, an admitted influence of such players as Eric Clapton, Stevie Ray Vaughan, Peter Green and Mick Taylor. The collection includes both the title cut and King's later theme, "Going Down"....**Harvey Mandel**, the Chicago blues rock guitarist who made his mark in the '60s with a unique tone and style that made him the "King of Sustain" in Canned Heat and John Mayall's Bluesbreakers, has his first new album out in years. *Twist City* (Western Front) is a blues tribute disc with highlights which include the cool jazz of "Jack's Coffee Shop," an ode to late Canned Heat frontman Bob Hite called "Bear Down," and the 10-minute slow burner "Never Let You Go" with classic Mandel fretwork....And fans of Mandel or the great soul and blues instrumentals of the '60s will need to find organist **Al Kooper**'s *Rekooperation*, an instrumental album featuring studio stalwarts such as Harvey Brooks, Jimmie Johnson and Paul Franklin. It's Kooper's first album in 12 years! —*B.M.*

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